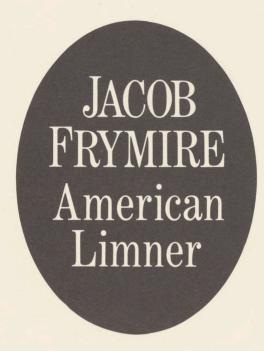


OB FRYN. American Limner



Region in which Frymire was active. Detail of map (with additions) published 1818 by J. Ridgway, London, England.



LINDA CROCKER SIMMONS

An exhibition organized by the Corcoran Gallery of Art Washington, D.C.

October 4, 1975 to November 16, 1975

Kauffman Gallery

Shippensburg State College Shippensburg, Pennsylvania

December 1, 1975 to January 17, 1976

The Museum of Early Southern Decorative Arts

Winston-Salem, North Carolina

January 26, 1976 to March 10, 1976

The Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

March 28, 1976 to May 23, 1976

Corcoran Gallery of Art

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Front cover:
Detail of portrait,
11. Samuel Arell Marsteller
by Jacob Frymire

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Foreword

The approach of the Bicentennial coincides with a resurgence of interest in American art of the past two hundred years, until recently somewhat overlooked and even neglected. Today, a new concern has been generated not only by the aesthetic qualities of American art but also by its reflection of the society that created the works and their record of the Nation's history.

The Corcoran Gallery itself was founded as a result of William Wilson Corcoran's concern for and commitment to American art. This commitment has been the guiding principle for the Gallery during its first century and will continue in its second century, in no small part through the presentation of exhibitions such as this of Jacob Frymire, a rediscovered early American limner.

Frymire's work is more than a part of American folk art of the 18th and 19th centuries. These paintings are more than ancestral portraits of merely genealogical interest: they should be viewed as works of art with an aesthetic integrity distinctly their own, representative of Jacob Frymire as an artist.

In order to extend our understanding of Frymire the exhibition includes works by some of his contemporaries. The stylistic comparisons and relationships to Frymire should be a revealing and, we hope, a valuable experience

for the viewer. Such insight into regional development is a necessary step towards a fuller understanding of the history of painting in this country.

Speaking personally, I have gained genuine pleasure in the preparation and the organization of this exhibition, sharing in the delight of discovery and the revelation of restoration. Research has brought more paintings to light than previously were recorded and has led to the preservation of many through recent conservation. These paintings are a delight to the viewer, fresh and honest both in the treatment of sitters and handling of paint.

I have seen evidence in certain paintings that indicates Frymire may have held his brush in his left hand, painting brush strokes that slope down from left to right. The delight of such an observation to an artist, as I am, is enhanced by the interest it also may have for an art historian developing further analysis of Frymire's style.

As Director, I am more than grateful to Linda Simmons, Assistant Curator of Collections, who with devotion and dedication has pursued her studies of Jacob Frymire. The exhibition is a tribute to her curatorial zeal as well as to an American painter who for the first time is presented in depth and in context, giving us all further understanding and appreciation of the past.

Roy Slade Director

Acknowledgments



1. Daniel Clarke by Jacob Frymire

I am indebted to the many owners of Frymire's portraits for their willingness to permit me to examine and record these works. I wish to thank the lenders for their contribution, which, indeed, made the exhibition possible.

The exhibition and the catalogue are, in part, the result of the generous support of Mr. Julian W. Glass, Jr., and a grant from the National Endowment for the Arts, Washington, D.C., a federal agency. It is only through generosity that institutions such as the Corcoran Gallery can continue to present special exhibitions like this one.

The organization of an exhibition of this kind, and the preparation of the catalogue, can be accomplished only with the help of a great many people. I would like in particular to thank the following:

Thomas Armstrong, III, Director, Whitney Museum of American Art; Mrs. Alvin J. Baird; Gene Baro; Benjamin Belchic, President, Winchester - Frederick County Historical Society; Lawrence L. Belles, Director, Evanston Historical Society; Jerome Blum; Miss Robin Bolton-Smith, Assistant Curator 18th and 19th Century Painting and Sculpture, National Collection of Fine Arts; Miss Abigail Booth, Co-ordinator, Bicentennial Inventory for American Paintings; William S. Bowers; Schuyler C. Brossman: William Burkhart: Dr. Thomas Brumbaugh, Department of Art History, Vanderbilt University; William Campbell, Curator of American Painting, National Gallery of Art; Mrs. Charles Clements, III; Dr. Wayne Craven, Art History Department, University of Delaware; Mrs. Robert Crawford; Mr. and Mrs. C.D. Crocker: Mrs. Mona Dearborn, Keeper of the Catalogue of American Portraits, National Portrait Gallery; Miss Caroline Dunn, Librarian, William Henry Smith Memorial Library, Indiana Historical Society; Col.

William Edmonds; William Voss Elder, Curator of Decorative Arts, Baltimore Museum of Art; Mrs. Sherrard Elliot; the late Mrs. Lenore Embrick Flower; William Barrow Floyd, Curator of Restoration, Old State Capital Restoration, Frankfort, Kentucky; Mrs. Ralph Gabler; Dr. Mary Garrard; Mrs. Elias Edmonds Gray; Mrs. Gerald Greathouse; Miss Mildred Lee Grove; Dr. Beatrice E. Gushee, Department of Chemistry, Hollins College; Virginius Hall, Assistant Director, Virginia Historical Society; Mr. and Mrs. Mack S. Headley; Miss Eugenia Holland, Assistant Curator, Maryland Historical Society; Miss Katherine Piercy Howard; Charles Kelley; Dr. John D. Kilburne, Director, Anderson House Museum, Society of the Cincinnati; Wynne Lee, Assistant Administrator, "Belle Grove," National Trust for Historic Preservation; Mrs. Alison MacTavish; Mr. and Mrs. William Miller; Lewis Burton Milward; Miss Maria Naylor, Kennedy Galleries: Mrs. Russell Quandt: Miss Beatrix Rumford, Director, Abby Aldrich Rockefeller Folk Art Collection; Dr. Charles Coleman Sellers; Mrs. Grace Showalter, Librarian, Menno Simon Library, Eastern Mennonite College: George Smith, Administrator, "Belle Grove," National Trust for Historic Preservation: Mrs. Paul Teal: Miss Hazel Van Anden; Morgan Lauck Walton; Miss Carolyn Weekley, Curator, Museum of Early Southern Decorative Arts: Miss Frances W. Weeks: the late Dr. Hermann Warner Williams, Jr.; Klaus Wust; Joseph Zywicki.

The exhibition and catalogue are a further outgrowth of work for a thesis on the same subject, College of Graduate Studies, University of Delaware, for which Dr. Wayne Craven was advisor.

A special note of recognition is due the many members of various branches of the Frymire family who patiently answered my inquiries and aided in the search. They are too numerous to list but the following individuals must be mentioned: Mrs. Evelyn Black, Mrs. James W. Frymire, Ms. Margaret Furr Frymire, Col. William Frymire, Ms. Blanche Lindquist and Mrs. M. Moore.

Acknowledgment must be made of the excellent work of the conservators who restored many of these paintings. The preservation of an artist's works is of primary concern. In the case of Frymire the situation was unique in that many of the works had not been previously restored. For the restorer as well as the art historian there is great pleasure in watching a work of art emerge from beneath the shadow of over one hundred years. The following individuals restored works shown in this exhibition:

John Amarotico; Janet Burdick; Tom Carter; Bruce Etchison; Don Etherington; Hilary Hines; Ben Johnson; Paul P. Kiehart; Wallace Page, Jr.; the late Russell Quandt; John Steele; John Venuti; Robert Scott Wiles.

I would like to express my gratitude to my fellow staff members for their help and support, most especially Roy Slade, Director; Mrs. Ralph E. Phillips, Curator of Collections and Research; Donna Barnard Ari, Curator of Education; Susan Grady, Registrar; Glenn Thomas, Assistant Registrar; Robert Scott Wiles, Conservator; Mrs. Peter Thomas, Curatorial Assistant; and Mary Anna Anderson, Curatorial Intern. These individuals gave generously of their time, advice and knowledge. The exhibition could not have been organized and this catalogue prepared without them.

◆THE LIMNER AS SERIOUS ARTIST In the present exhibition the works of Jacob Frymire (1765/74 - 1822) an American limner, or non-academic portrait painter, who practiced his art in the last decade of the 18th century and the first two decades of the 19th, have been assembled for the first time. ("Limner," meaning "one who portrays or delineates," from the Latin, *illuminare*, "to illuminate," is a term commonly used in that period and has special significance in Frymire's case.) Of Frymire's total life's work, estimated to number more than two hundred paintings, only twenty-seven are known today. Most of these

are in the present exhibition.

Bringing together the works of an artist provides the opportunity, not only of seeing the variety of his products, but also of experiencing his special vision or style and of seeing his artistic strength grow JACOB over the years. For an artist with a great range of expression and subject matter the "one-man" exhibition is clearly necessary to the understand-FRYMIRE ing of his achievement. But the works of a portraitist brought together also take on a meaning that is greater than the sum of the American individual pieces. And that is true of the "limner," or "non-academic," or "untrained professional," or "folk artist," or "prim-Limner itive," or "naive painter," or whatever the accepted term, as it is also of the artist trained in the academic disciplines. Gilbert Stuart (1755-1828), the academy-trained American portraitist who painted the rich and famous in the same years that Jacob Frymire and his limner colleagues were painting more ordinary folks, had his one-man show shortly after he died; over two hundred portraits were included in the benefit retrospective held at the Boston Athenaeum. Similar honors were given his successful fellow-academicians over the years. Not until the early 20th century, however, with its increasing interest in primitive art past and present, did the attention of museums and galleries, and of the scholars and collectors behind them, turn to the achievement of folk artists. By then, their names had been forgotten and much of their work lay gathering dust in attics and barns in the country places they had once passed through. Only by considerable research

were their paintings to be recovered and collected and their identities reestablished. For Jacob Frymire it was to be a wait of 153 years.

The paintings in the present exhibition give evidence that Frymire was an artist who matured, who was deeply serious in his art, and whose works, seen together, provide not only the experience of his vision -- the visual shock of his strong, clear design -- but a glimpse of the character and variety of the Americans he painted who made up the backbone of the young republic. Without these subjects there would not have been Frymire's art, which may be

understood as a response to their needs as well as a perception of what they were and how he could express it visually. The consideration

in this exhibition and in the discussion below is of both the artist and, particularly in the catalogue notes, his sitters.

The exhibition is augmented by a number of paintings by certain of Frymire's contemporaries who worked in the same region and at the same time. These limners traveled from town to town, as he evidently did, seeking commisions to do "likenesses" in oil or pastel or miniature. Sometimes they established themselves, as he finally did, in a town where business was good, or where, for some other reason, a studio (or "painting room," as it was usually called) was feasible. Frymire's paintings bear inevitable similarities to the work of these other folk artists. His distinctive, personal style, however, can also be seen more clearly in the comparison with these colleagues, who, in certain cases, painted members of the same families he painted.

◆PROBLEMS OF IDENTITY Little was known concerning the life and work of Jacob Frymire when the present research began in 1969. Published references to his portraits were limited to a few lines. The earliest reference was made by Frederick Fairchild Sherman in his article, "Newly Discovered Portrait Painters," published October, 1941, in *Art in America*:

"Frymire, Jacob. I examined on Aug. 28, 1939, a rather good likeness of an unknown gentleman by this artist, inscribed on the back, 'Painted by Jacob Frymire/April 1799.' It had been found in Maryland."

Sherman's death the next year precluded his further inquiries.

Other subsequent publications mentioned the artist but identified him only by the signature on the paintings, locating his activity by the residence of the sitters when it was known. In 1950, the Chicago Historical Society's exhibition, American Primitive Painting, 19th Century, included three Frymire portraits of members of the Calmes family of Woodford County, Kentucky (in present catalogue nos. 22, 23, and 24). These were the basis of a citation made by Edna Talbot Whitley in her book, Kentucky Ante-Bellum Portraiture, published in 1956. That same year, Alice Winchester and Jean Lipman included Frymire in their book, Primitive Painters in America, 1750-1950, but provided minimal information.

Also in 1956, a group of four portraits by Frymire, privately owned by descendants of the subjects, was included in the exhibition, Our Town, Likenesses of This Place and Its People Taken from Life by Artists Known and Unknown, held in Alexandria, Virginia -- George Washington's home town. The exhibition catalogue provided background information on Frymire's subjects. One, young Samuel Arell Marsteller (in present catalogue no. 11), whose grandfather had been Mayor of Alexandria and had been one of the pallbearers at Washington's funeral, was depicted in the marching uniform that he had worn at the first George Washington Birthday Parade in February of 1800. The painting was dated the summer of that year. Also exhibited for the first time were portraits of Mr. and Mrs. William McKnight (here nos. 8 and 12) --McKnight's Tavern had been a favorite dining place of Washington's -- and his son, Captain Charles McKnight (here no. 6), also an innkeeper, who was to command a company of militia in counter-attack on British troops as they withdrew down the Potomac River after burning the White House in the War of 1812. These portraits were also dated 1800.

George Groce and David Wallace drew on the above references for the Frymire entry in *New York Historical Society's Dictionary of Artists in America: 1564-1860*, published in 1957.

In 1960, the Corcoran Gallery of Art organized the exhibition, *American Painters of the South*, which included two Frymire portraits recently found and never before exhibited: *Colonel and Mrs. Philip Marsteller* (here nos. 9 and 10), dated 1800. The subjects were the grand-parents of the above mentioned young Samuel.

In the catalogue Eleanor Swenson Quandt provided the first published evaluation of Frymire's work:

All the known portraits reveal a skillful, practiced hand, albeit one without training: the paint is thinly applied, without hesitation or change, according to a preconceived plan. Elaborate inscriptions on the reverse are a further indication of the painter's professional attitude towards his work. Somber in mood, showing acute observation and a distinctive flair for design, these portraits are prime examples of American folk art at its best.



11. Samuel Arell Marsteller by Jacob Frymire

In 1965, Kennedy Galleries, New York City, published in *Kennedy Quarterly* a newly acquired portrait, *Daniel Clarke* (here no. 1), signed lower right, "By J. Frymier May 179 (1?)," said to be of a Philadelphia subject. The early date and the Philadelphia association were of particular interest.

With the citation (from information supplied by Quandt) in Klaus Wust's book, The Virginia Germans,

published in 1969, the literature on Jacob Frymire was exhausted.

At the outset of the present research, eleven portraits by Jacob Frymire were known, although their collation had not been published. After six years of intensive pursuit, this number has been raised to twenty-seven, including two of actual whereabouts unknown.

Since the subjects of the first eleven portraits were from Pennsylvania, Maryland, Virginia, and Kentucky, it was evident that the "Jacob Frymire" of their signatures was an itinerant painter who traveled through the middle states of the eastern seaboard and westward into Kentucky looking for portrait commissions. Beyond this deduced information, however, nothing was known about the artist. As more portraits were discovered in private collections of descendants of the subjects the determination of the artist's area of activity was further confirmed, but no information, either on the canvases or in the family tradition of the owners, further identified Jacob Frymire the man. His own home, his family, his birth date, death date, training, education, or apprenticeship -- all such information would have to be sought through other methods.

The process of research involved the following: investigation of the origins of the Frymire family and their settlement and expansion in America; direct inquiry to over 200 present-day Frymires living in towns and cities across the country; requests for information published in various journals and newspapers; scouring of records in Library of Congress, Archives of the United States, and other archival sources in courthouses, libraries, historical societies, museums, churches, and private files in the area where the Frymire family lived in the artist's time, namely New York, Pennsylvania, Virginia, West Virginia, and Kentucky.

This research turned up ten "Jacob Frymires" who lived in the late 18th and early 19th centuries. One of these was established conclusively to be the artist.

The name "Frymire" derives from the German frei meier, meaning "free dairy-farmer." Some problems of identification involved the many different spellings of the name in America, resulting from English-speaking clerks' recording of a German name and the generally loose, or non-standardized, spelling of words accepted in that period. The artist himself used two spellings in signing his paintings, "Frymier" and "Frymire," using the Anglicized version when he went to Winchester and

Alexandria in mid-career. He later returned to "Frymier," and his last known painting and his will are signed with that spelling. At the same time, most official documents, such as tax lists, court records, and the Federal Census, employ the English version, of "Frymire," and that spelling, through usage, has been accepted in the literature on the artist.

The original Frymire came to America from the Palatinate region of Germany. Michael Freymäyer sailed with his wife and five children on July 15, 1709, from Amsterdam to New York, eventually settling in Schoharie County, N.Y.. In 1723 and 1728, contingents of Palatinates in New York moved into Pennsylvania, settling along Tulpehocken Creek in Berks County. These included members of the Frymire family, who later spread into other areas of Pennsylvania and south into Virginia and, eventually, Kentucky, where a village called Frymire existed until recently.

Of the ten Jacob Frymires discovered in archival sources of late 18th century and early 19th, two lived in New York, one in Kentucky, and seven in Pennsylvania.²

The artist was finally identified by the stated relationship to his father, Henry Frymire, of Franklin County, Pennsylvania, who died in 1816, and the trail leading from the settlement of the estate. The heirs were given as "Jacob, eldest son and heir," and the children of his deceased sister, Catherine. In the division of the father's land -- a 200-acre farm near Chambersburg, in Franklin County -- Jacob Frymire received half the property. Four documented facts identified this Jacob Frymire as the artist:

1. In the Franklin County tax lists for 1807 he was recorded as a "limner" and living with his father, Henry.

2. In 1822, when this Jacob died, he left a house in Shippensburg, a town near Chambersburg, as a portion of his estate. As owner of this house, he was taxed in Cumberland County, where Shippensburg is located, in 1811, a year after the house was purchased, and, in subsequent years, as "painter."

3. The signature on Jacob's will, presented in court in Chambersburg on July 12, 1822 -- he had returned to the farm after his father's death -- was identical to that found on the paintings.

4. In the list of debts and expenses paid out of the estate of this Jacob Frymire, by the executors, the amount of \$29.51 was recorded as paid on April 15, 1825, "To Peter Lauck, note." Peter Lauck was the Winchester, Virginia, innkeeper for whom Jacob Frymire painted several family

portraits. The Lauck family portraits were also discovered in the process of this research.

With this documentary evidence, reinforced by the Lauck family portraits and estate reference, Jacob Frymire of Shippensburg was conclusively identified as the artist who painted the known body of works noted above.

◆LIFE OF THE ARTIST Jacob was born the son of one Henry Frymire of Lancaster County, Pennsylvania, sometime between 1765 and 1774, as can be deduced from various records.³ He had one sister of record, Catherine. His father was a farmer.

The nearby town of Lancaster must have played a role in influencing the artist's life. Then the county seat, it had been laid out in 1730 and, by 1790, with a population of 4000, it was the largest inland town in America, on the road to the frontier and bustling with business. ⁴ It was, furthermore, close to Philadelphia, a major center of commerce, government, and culture.

Lancaster had, indeed, an artistic tradition of a kind. Young Benjamin West (1738 - 1820), in later years to be the President of the Royal Academy in London, painted several portraits there in 1756 before departing for study in Europe. Robert Fulton (1765 - 1815), later an academic portraitist (and inventor) of distinction, grew up in Lancaster County and began painting portraits at the age of seventeen, leaving in 1786 to study with West in England.

Closer to Jacob Frymire in background and ensuing career, the well-documented life of Jacob Eichholtz (1776-1842), also from Lancaster and, like Frymire, of German ancestry, offers possible parallels. In later life, Eichholtz wrote that his parents, "in moderate circumstances," had given him "a plain English education" and, because of his keen interest in drawing, some instruction from a "common sign painter" in the "rudiments of drawing." He was apprenticed to a coppersmith and continued that craft well into adulthood, although continuing to draw. The eventual arrival in town of a professional portrait painter, with whom he could study, at last influenced Eichholtz to take up that art as his life's work.

Jacob Frymire's father must have provided his son with a "plain English education" that he could read and write English is shown by the inscriptions on his paintings. The young Frymire may later have been apprenticed to a painter, although no documentary evidence of this has been located. The town of Lancaster at that time, according to one description, must have employed some painters of decorated furniture and other objects, and, certainly, pain-

ters of signs: "The portraits of half the Kings of Europe, of many warriors and statesmen, and of numerous things, animate and inanimate, made the streets an outdoor picture gallery."

Such visual stimulation, plus the proximity of active crafts in which a painter could make a living, may well have influenced the young Frymire to take on the challenge of life as a professional portrait painter.

On more specific ground, the technical examination of Frymire's paintings, which are themselves documents with many levels of information, reveals a consistency of craftsmanship that reinforces the suggestion that Frymire had professional training in some degree. His materials were of good quality, also, a further sign of professionalism and pride of craft.

Throughout his career Frymire painted full-sized, halffigure portraits in oil on canvas, using a standard size of 28 to 29 inches high by 23 to 24 inches wide. His canvas ranged from coarsely woven to, notably in the later works, more finely woven fabric stretched over a strainer and tacked along the sides. The canvas was prepared with a warm-or cool-toned ground, presumably by the artist himself. Paint was applied over the ground in thin, glaze-like layers. His strainers usually were smoothly finished and beveled on the inner edge nearest the canvas, again most likely the product of his own craftsmanship. Strainers, having fixed corner joints, were in general use in America until the end of the 18th century, when they were superseded by stretchers in the materials used by many academically trained artists. A stretcher has movable joints that allow for adjustment of tension of the canvas. 7 The use of a strainer may indicate Frymire was not associated with the academically trained artists of his day.

Frymire also painted miniature portraits in watercolor on ivory. The professional competence of the two known examples, one dated 1801 (no. 13), the other circa 1803 (no. 18), indicates at least some basic training in this complicated technique. Aspects of these miniatures resemble the work of another Lancaster artist, the miniature painter Philippe Abraham Peticolas (1760 - 1841). This Frenchtrained artist arrived in Philadelphia in 1790, advertising on November 25, 1791, in the *Pennsylvania Packet* as follows: "Mr. Peticolas, Drawing Master, from Paris, Begs leave to inform the Ladies and Gentlemen of this city, that he teaches Drawing, such as osteology, myology, anatomy, flowers, landscapes, figures -- he also teaches Miniature Painting..."8

Peticolas soon moved his family to Lancaster, where he



13. Peter Lauck by Jacob Frymire

remained until 1804, when he moved to Richmond, Virginia. During this period in Lancaster, Peticolas also traveled through Pennsylvania, Maryland, and Virginia seeking commissions. In 1797, he was in Winchester, Virginia, where he painted a miniature of Mary Briscoe Baldwin, signed, "P.A./Peticolas/1797/Winchter" (no. 40).

Frymire was himself in Winchester just two years later, working on such commissions as *Reverend Mr. Baker* (no. 4) in April, 1799, and *Morgan Adolphus Lauck* (no. 5) in June. Indeed, Frymire's first known miniature, that of Morgan's father, the innkeeper Peter Lauck, was painted there in 1801. The artist showed no hesitation in the execution of the work, with fine brushstrokes modeling the face, coat, waistcoat, and stock to create a nearly three-dimensional volume. In the brick-colored background the same linear strokes radiate out from the head to the outer edge

of the minature. It was signed prominently above the figure's left shoulder: "J. Frymire/Octb^r/1801."

The resemblance Frymire's miniature technique bears to that of Peticolas is strong enough to suggest an association, perhaps that of teacher and student, that could have begun in Lancaster.

Whatever the source of Jacob Frymire's art training, minimal though it may have been, he was well into his artistic career by the 1790's, a fact documented by the signed and dated portraits. In those same years his name begins to be mentioned in such archival sources as tax lists and census records, allowing the researcher to trace his life, albeit in dry statistics, from that point to his death in 1822.

In May, 1791, the artist's father, Henry Frymire, bought 200 acres of farmland in Hamilton Township, near Chambersburg, Franklin County, Pennsylvania, in the Cumberland Valley (the same valley in Virginia is called the Shenandoah), moving there from his earlier home in Lancaster County. The deed recorded in the County Courthouse in Chambersburg on November 19, 1793, described the property as lying along the west bank of the Conococheague Creek. ¹⁰ Records of the Federal Tax of 1798 noted the two hundred acres of land with two houses and a log barn standing there. ¹¹ The exact location of the farm has not been determined today, although attempts have been made to find it.

In 1794, the year after the recording of this purchase, the name of Henry Frymire appeared on the Hamilton Township tax list, together with that of Jacob, who was taxed as a "freeman." A freeman was a man, legally of age, who owned no land but had voting rights.

The year 1794, incidentally, was notable in that region for the Whiskey Rebellion. In October of that year, George Washington passed through Chambersburg on his well-publicized pacification journey south to Richmond, attracting residents along the route to see the President's entourage pass. ¹² Frymire could well have been among those who saw him.

Between 1794 and 1800, the Hamilton Township tax lists are incomplete, but from 1801 to 1806 Henry Frymire appeared regularly, taxed for his farm and livestock, while in those same years Jacob did not appear. In 1807, however, Jacob again appeared on the tax list, once more resident on his father's farm outside Chambersburg, and now he was taxed -- in the amount of 12 cents -- as a "limner." ¹³ As mentioned earlier, this notation is of major importance in confirming the identification of the artist.

These statistics agree with the data of the known paintings. From 1794 to 1807, Jacob Frymire was traveling as an itinerant portrait painter looking for commissions. Between 1799 and 1805, he was in Virginia, stopping in Winchester, Alexandria, and Warrenton in the spring, summer, fall, and early winter of various years. Several of his sitters were of families that had originated in Lancaster County or the Chambersburg area, indicating that perhaps a letter of introduction could have been involved. The proprietors of McKnight's Tayern in Alexandria and the Red Lion Inn in Winchester were among his clients, suggesting that the artist may have staved in their rooms, perhaps offering a portrait in exchange for the bill. Certainly, it was good advertising to sell the innkeeper a painting that could be hung where other customers could see it. The artist's repeated presence in Winchester, which is in the central Shenandoah Valley some fifty miles southwest of Chambersburg, could also indicate that he was traveling to and from his father's farm on painting expeditions.

In 1806, Frymire traveled to Woodford County, Kentucky, one of the first artists identified by name to work in that area. The journey there must have been an arduous one but it produced two of his most important paintings, done early in April, the portraits of Gen. and Mrs. Marquis Calmes (nos. 22 and 23). Calmes had served as Second Lieutenant in the Revolutionary War, meeting both Washington and Lafayette, and had ties in Virginia, where both he and his wife were born.

By 1807, immediately following the Kentucky trip, Frymire was back on his father's farm in Pennsylvania, described as "limner" on the tax lists. Statistical records and the known works indicate that he remained in that northern section of the Valley thereafter, perhaps making short trips but returning soon enough to continue legal residence uninterrupted.

In 1808 and 1809, Jacob Frymire was again taxed at his father's farm, now paying in both years on "1 horse, 1 cow." The presence of his own cow -- his father was recorded with "2 horses, 2 cows" -- suggests that he now had his own family to feed.

Indeed, the next year, 1810, Jacob Frymire was listed in the Federal Census with a wife, Rachel, and two children under the age of ten. Their residence was given as Shippensburg, a small town (population 1159 in 1810) ¹⁴ on the Conococheague Creek ten miles northeast of Chambersburg. It was in Cumberland County, and was just under twenty miles from Carlisle, the county seat, also on the

Conococheague and the site of the well-known Dickinson College.

The location may have been a good one, an easy distance from two active county seats; for whatever reason, there Frymire set up his "painting room" and conducted his business as portraitist. The 1811 Cumberland County tax lists for Shippensburg Township record him as "Jacob Frymire, Painter," having "1 House & lot, 1 cow." In 1810, he had been removed from the Franklin lists.

In April of 1810, he had purchased from Robert Quigley and James Beatty "a certain Lot and House in Shippensburg... said Lot is numbered in the general plan of said town No. 12 containing breadth sixty four feet four inches and in length two hundred and fifty seven feet four inches bounded on the north by Kings Street and on the East by a fourteen feet alley and on the West by Lot No. 11." ¹⁶ The house (no description given) and lot cost Fry-

6. Captain Charles Bryan McKnight by Jacob Frymire



mire 42 pounds 10 shillings. (The house on that site today is in part a later structure, built on an old stone foundation.)

In 1814, Cumberland County again taxed him as "Jacob Frymire, Painter," with the house, lot, and cow.

It is significant that the last known painting by Frymire was found in Carlisle. Although the identification of the sitter is unknown and the provenance lost, the painting is signed and dated on the reverse: "P D By J Frymier/April 1813" (no. 27). The subject is a handsome, thin-faced man, around thirty years old, of distinguished bearing, seated in a leather-upholstered chair and holding a sealed letter in his right hand; he wears a dark jacket and white stock. The plain background is a grayish-green color, with no distant views or backdrops to detract from the subject. A forceful portrait, it represents the artist at his best, mature, assured, and penetrating in his perception of character.

It was, apparently, the excellent kind of work Frymire would do for a patron who made his way to the "painting room" on King Street, fortuitously located just a block away from the popular Widow Piper's Tavern.

In 1816, Jacob Frymire's father died intestate and the artist and John Herkleroth were appointed administrators for the estate. ¹⁷ Apparently, his father had been either too elderly or too ill to take complete care of the farm in 1814, for in that year and the following year "Jacob Frymire, Painter," and his "1 cow" reappear on the Franklin tax lists, which appears to indicate he was living in Hamilton Township while retaining his home in Shippensburg for which he was also taxed.

On April 15, 1816, Frymire petitioned the court in Chambersburg to divide the farm between himself and the other heirs. He said that he was the only son of Henry Frymire and had but one sister, Catherine. Both she and her husband, Jacob Newman, were deceased, leaving three minor children, Catherine, Jacob, Jr., and Henry. Frymire requested that the court appoint someone to determine the division of the land. ¹⁸ On August 12, 1816, the court decided the land could be divided into two pieces, each of 103 acres (a survey had redefined the total to be 206 acres). When the court met again, Frymire declared his acceptance of the division and was required to pay the expenses incurred. ¹⁹

Thus, the artist became a landholder of some substance in his own right, with a large farm outside Chambersburg and a house and studio in Shippensburg. He apparently chose to live permanently on the farm, for he is listed there on the Franklin County tax lists for 1816 and subsequent years as "Painter" with "2 horses, 1 cow," while on the Shippensburg lists he appears in 1817 as "Painter" but without the "1 cow" that had formerly grazed on the lot behind the house. In 1820, he appeared on the Shippensburg lists but is not identified further than his name. In 1818, he appeared on the Franklin lists as "Painter" for last time. Apparently, by 1819, the farm was absorbing his full attention. The Franklin tax lists noted him as: "Jacob Frymire, 103 as. w. land, 2 horses, 2 cows." The designation "Painter" was no longer mentioned. The house in Shippensburg was probably rented. With a large family to care for and a farm of some size to tend, or for other unknown reasons, there apparently was little time for painting.

This life on the Hamilton Township farm was not to last long. Apparently ill and cognizant of the problems with his father's estate, Jacob Frymire wrote his will on May 22, 1822. Less than two months later, he died.

On July 12, 1822, the will was presented in court in Chambersburg.²⁰ It was written in the hand of, probably, a clerk or lawyer, but was signed, "Jacob Frymier," in the familiar handwriting found on the reverse of the artist's paintings.

The will was a poignant document showing detailed consideration for his wife's role as a widow and the need to provide adequately for her and his eight (soon to be nine) children. It began: "I give and bequeath to my beloved wife Rachel as much of my household and kitchen furniture as she may want; two cows and four sheep (her choice) to be pastured with what other cows and sheep may from time to time be kept on the farm"

Frymire's orders to the executors were to provide her with the necessities of everyday living: grains, beef, pork, apples, corn, potatoes, hay, and even firewood cut for her fireplace. She was to have the use of the upper rooms and half the garret of their present dwelling with the privilege to use the cellar until the farm was sold. His debts were to be paid by selling his personal property (after her choice), the house and lot in Shippensburg, and as much of the farm as necessary. The rest of the farm was to be rented, she receiving one-third annual rent. When his eldest son, Lamach, reached the age of 21, the remainder of the farm was to be sold and the proceeds divided equally among his children, after one-third had been given to his wife.

On July 16, 1822, the executors -- Jacob's friends, Frederick Miller and the same John Herkleroth who had

served his father's estate -- were sworn in and ordered to execute the will, filing inventory and appraisal of the artist's estate within one year. ²¹ The inventory and appraisal were made within eight days.

The list of farm equipment was extensive. The household furniture was modest: eight chairs, two chests, three bedsteads and one small bed, two tables, two dressers, one corner cupboard, one mirror, and "two pictures and slate." ²²

The pictures are the only definite items that would identify this as the home of the artist. They were purchased by his eldest daughter, Nancy, suggesting that they were perhaps portraits of special interest to members of the artist's family. ²³

In the month following the sale, guardians were appointed for Jacob Frymire's children, identified in Orphans Court records as: Heber, Enoch, Lamach, Abraham, Catherine Ann, Sally (or Sarah) Jane, Susannah Rachel, Elizabeth, and Nancy. Nancy was the oldest (a minor but over the age of fourteen); the other eight were under the age of fourteen in 1822.²⁴

It is not known what became of these children or the widow, Rachel, after Frymire's death. No other Frymires appear in Franklin County court records during the 19th century. The artist's grave has not been located but it is possible he was laid to rest in a family graveyard, near his father, on the farm along the Conococheague Creek in Hamilton Township.

◆CHARLES PEALE POLK AND OTHER CONTEMPORARIES Two pairs of portraits, in which one member was painted by Jacob Frymire and the other by Charles Peale Polk (1767 - 1822), are of special interest in establishing the relationship between Frymire and his contemporaries. In 1799, Polk painted a portrait of Peter Lauck (no. 28), the prosperous proprietor of the Red Lion Inn in Winchester, Virginia. That same year, he painted three other Winchester portraits, those of Virginia General Court Judge Robert White (no. 29) and his wife and children (nos. 30 and 31). Jacob Frymire was also working in Winchester that year (it was some fifty miles from his father's farm in Franklin County, Pennsylvania), having done an oil of Lauck's three-year-old son, Morgan (no. 5), in June and the Reverend Mr. Baker (no. 4) in April.

In 1801, Frymire was again in Winchester to work on another commission from Lauck, a miniature of the innkeeper (no. 13), signed and dated, "12th Octb^r 1801." According to family tradition, the miniature was given to

Lauck's daughter, Rebecca, on the occasion of her marriage to John Cunningham, a young law student in Winchester. At the same time, according to the same source, the pair of portraits of bride and groom was painted -that of the bride (no. 32) by Charles Peale Polk and that of the groom (no. 15) by Frymire. It is not known if the two artists met at this time but some contact would seem reasonable. Furthermore, on December 1, 1801, Frymire completed the signed and dated portrait of Mrs. Peter Lauck (no. 14) which apparently was to serve as the complement to the portrait (no. 28) that Polk had painted of Lauck himself two years earlier. It is not a pendant, however, since both subjects face left in the portraits.

Charles Peale Polk was the nephew of Charles Willson Peale (1741 - 1827), well-known Philadelphia artist, who had studied with West in London and who taught several of his children to paint. Polk and his two sisters went to live with their uncle after their father, a sea captain, died in 1777, following the death of their mother, Peale's sister, the year before. The young Polk was given the same instruction by Peale that his cousins received. At the age of eighteen he set out for himself as portrait painter, advertising in the Maryland Journal/Baltimore Advertiser on March 25, 1785: "The Subscriber begs Leave to inform the Public, that having endeavored to improve himself under the Tuition of the celebrated Mr. Peale, in Portrait-Painting, he is now ready to exert himelf, to the utmost of his abilities, in taking Portraits in Oil. . . . He may be found at Mr. Murphy's Circulating Library." 25 Exertions apparently unrewarded, he was back in Philadelphia advertising on May 30, 1787, in the Pennsylvania Packet: "Charles P. Polk, (At the Corner of Almond and Front streets) Intends Carrying on, House, Ship, and Sign Painting, and Glaizing, On very moderate terms."26 He returned to Baltimore, however, on a more ambitious scale, in 1791, advertising in the Maryland Gazette on May 24: "The Public are respectfully informed, that the Subscriber is fitting up an Exhibition Room, for the entertainment of Ladies and Gentlemen, in Commerce-Street, near Mess. Barney and Hollins Vendue-Store. He flatters himself that the labour he bestows to finish his Pictures, together with the striking Likenesses, and very moderate prices, will induce the Public to patronize him. . . . "27 For good measure, Polk also sold copies of his uncle's portraits of Washington and Lafavette.

Polk remained in Baltimore, supplementing his income with a dry-goods store operated there between 1796 and 1812.²⁸ Meantime, he went on the road as well, traveling

in Maryland and Virginia sporadically until 1800. Around the time he painted the Lauck and the White families in Winchester, he was also painting the Hite family at "Belle Grove," a few miles south of the town. It was at this time that his path apparently crossed that of Jacob Frymire, upon whom his enterprise must have had some impact. Polk finally gave up painting for a Federal Government job in Washington in 1818, and died on May 6, 1822, a few weeks before Frymire's death.²⁹

It is likely that Frymire had some contact with other itinerant portrait painters who worked in that region. Joshua Johnston (active 1796 - 1824) of Baltimore worked not only in that city but in West Virginia and Hagerstown, Maryland, where he painted the innkeeper, Benjamin Yoe, and his family around 1810. Hagerstown is in the Valley between Winchester and Chambersburg. Around 1800, Johnston was in the hot-springs mountain resort of Berkeley Springs, West Virginia, some thirty miles from Winchester painting the portrait of Sarah Ogden Gustin (no. 37).

A thread of similarity runs through the work of Frymire, Polk, and Johnston in their portraits of children, in which the subject is depicted holding a pet. Polk's Anne Evelina Hunter (no. 33), painted around 1800 in the countryside near Winchester, shows the girl holding a gray bird, possibly a mourning dove. In Frymire's 1799 portrait, Morgan Lauck (no. 5), the child holds a leashed chipmunk in his lap and in his Joseph Manley Lauck (no. 20) of 1805 the boy's pet bantam hen is included. These two portraits by Frymire may have influenced another painter, as yet unidentified, who painted a third Lauck son, William Cunningham Lauck, at the age of four or five in 1809 or 1810 with a blackbird in his lap. The Frymire portraits were presumably hanging in the Lauck home at the time, suggesting the repetition of the theme either to the artist or to the family. Johnston also employed birds and animals, but more as standardized props than as personal pets of the individual sitters. The device of child holding pet, of course, was not the invention of any of these three, having been employed by American and European painters for many years. The well-known Boy with a Squirrel by John Singleton Copley (1738 - 1815) was painted in 1766.

John Drinker (active 1787 - 1802), limner and miniaturist, was apparently working in the Valley in Frymire's time and executed the portraits, *Dr. and Mrs. John Briscoe, Jr.* (nos. 34 and 35), in Jefferson County, West Virginia, nearby.

A hitherto unknown artist, identified by only his last

name, Oldridge, worked in Warrenton, Virginia, painting around 1810 a pair of oil portraits (now lost) of Col. and Mrs. William Edmonds, aunt and uncle of Elias Edmonds (no. 16), whom Frymire painted in April of 1803. Oldridge's drawings for these portraits survive, however (nos. 38 and 39). Executed in charcoal and sepia crayon, they provide a rare glimpse of a limner's preparatory work in a style closely related to that of Frymire.

William Joseph Williams (1759 - 1823) worked in Alexandria. Virginia, at the time Jacob Frymire was in the area. Around 1800, he did a pastel portrait of the Reverend James Muir (no. 41), pastor of Alexandria's Presbyterian Church, which George Washington attended on occasion. In 1794, Williams had done a pastel of Washington (in Philadelphia) for the Masonic Lodge of Alexandria, where Washington had been Master in 1788-89.30 On November 5, 1799, in the Columbian Mirror and Alexandria Gazette, he advertised: "Mr. Williams, Portrait and Miniature Painter, from the College of George-Town, intends to stay a short time in this town. Should any Ladies or Gentlemen be desirous of having their Likenesses taken, they are requested to make immediate application to him, at Mr. Peter Kemp's Tavern -- where a few specimens of his performances may be seen. His prices depend on the manner and style of Painting -- Half price is expected at the first sitting."

It is likely that Frymire also placed advertisements in newspapers in this manner, although none has yet been located. The practice was common with his contemporaries, as can be seen in the several advertisements placed by Polk, Johnston, and Peticolas, all expressing somewhat similar ways of life and working methods. Not the least of these was the relationship to one or another popular tavern as a business clearing house and ad hoc exhibition gallery for the itinerant painter.

♦ STYLE AND DEVELOPMENT OF THE ARTIST Although the stylistic development in the works of Jacob Frymire cannot be divided into neat groups falling into early, middle, and late periods -- notably because not enough paintings have yet been discovered -- the examina-

enough paintings have yet been discovered -- the examination of the works in chronological order reveals a definite maturing and a growing command of his art.

The comparison of the youthful *Daniel Clarke* (no. 1) executed in May, 179(1?), with the artist's last known work, *Unidentified Gentleman III* (no. 27), dated April, 1813, is instructive. The contrast is almost startling.

The fussy, formula-derived complexities of the back-

ground in the early work are gone in the late, in which the background is reduced to a single, modulated color, forcing the main figure to carry the total burden of configuration and interest.

The face in the early work, although no doubt a fair likeness, is not far from the somewhat empty, generalized faces found in a vast amount of primitive art. The face in the late work is an analysis of character made visual.

The palette in *Daniel Clarke* is of the courteous pastels of the 18th century. The color of the *Unidentified Gentleman III* combines a warm green background with a full red in the chair's upholstery and the lap robe across the knees, reflecting perhaps a new 19th-century boldness.

The attention to foreground detail in the well-painted waistcoat of the boy is not lost in the painting of the 1813 man; that was a special interest of Frymire's. But in the late work the carefully depicted pattern of tack heads on the chair visible at the left and the detailed painting of the letter with its seal, held in the man's right hand, at the right, carry the special function of balancing and diffusing the concentrated attention to detail in the figure's head and stock. It is a mature solution to an artistic problem, rather than an exercise in technique.

The descriptive outline of the figure of the boy already demonstrates Frymire's consistent interest in that aspect of a painting. In the 1813 piece, however, the refinement of the figure's outline gives a special strength and presence to the portrait far beyond that of the early work.

The Daniel Clarke is thinly painted in barely perceptible, delicate strokes. The figure is virtually flat, the only attempt at modeling occurring in the folds of the waistcoat and stock. This lack of projection and recession in the modeling of the figure is characteristic of Frymire's early work. Parts are overlapped to create an illusion of depth, but this overlapping and the use of strong contour line tend to create a superficial pattern, bringing the parts out to the surface plane of the painting and flattening the whole.

The modeling throughout the portrait, *Unidentified Gentleman III*, creates a strong sense of volume. The small brush strokes, incisive and somewhat prominent, are directional and controlled, laid on to emphasize the three-dimensional effect.

In the early work the artist attempted here and there to make the transition between planes by the use of shadows -- for example, the shadow of the boy's arm falling on the curtain to the right. This shadow, however, is not consistent with others in the painting such as that cast by the inkwell, which falls in the opposite direction.

The minimal shadows employed in the late piece -- that of the nose, for example -- are consistent with the implied direction of the light source, as are their opposites, the highlights used on the chair and tacks, the buttons on the coat, folds of the bow, and other carefully considered parts. Nothing is accidental in this painting.

As for the "content" of the two paintings, that, too, shows a similar development, a progression from the youthful concern for "many things" to the mature concern for "one important thing." The textbook formula demanding, in the early work, the inclusion of drape, tassels, column (hanging rather than standing), the distant view of the house (presumably the subject's), and the slightly allegorical objects on the table -- including a moral saying in the artist's handwriting on a small piece of paper, "Virtue and industry are the spring of happiness" -- was to be dropped by Frymire many years before the Carlisle man was painted. 31 That late work, however, exemplifies the change. The man holds a single, mysterious letter in his right hand, obviously having a special but forever hidden meaning. The central and undivided content of the painting, which is the subject himself in a character study of considerable depth, is thus not diverted even by the single "prop" permitted by the artist.

Having said that Frymire's works do not fall into neat periods, early, middle, and late, it must be admitted that there was a transition period that can be seen in the Alexandria portraits taken together. The backgrounds of Capt. Charles McKnight (no. 6) and Capt. John McKnight (no. 7), both painted in 1800, are later, simplified versions of the Daniel Clarke background, but with the artistic problems more or less solved by elimination of much detail. The Reverend Mr. Baker (no. 4) painted in Winchester the year before was on the way to this solution. In the portraits of Mr. and Mrs. William McKnight (nos. 8 and 12) and Col. and Mrs. Philip Marsteller (nos. 9 and 10), all done in 1800, background details are gone entirely, although in Samuel Arell Marsteller (no. 11), painted in the summer of that year, there is a return to a version of the earlier background formula.

This vacillation was finally resolved by the artist in two ways. The first was to paint a somewhat detailed background that functioned artistically to enhance the figure in the foreground while serving the configuration as a whole. This Frymire did in the portrait, *Amelia Heiskell Lauck* (no. 14), painted in Winchester in December, 1801. The drapery, functioning as necessary ground for the head of the figure, is drawn slightly to reveal a light and delicately

colored landscape -- perhaps the view from "Edgehill," the large house Lauck had just built on the outskirts of the town. The landscape functions to balance the detailed, light-colored mass of the shawl draped around the figure's shoulders. The hands hold a book, one finger marking the place as though the subject had just turned from her reading. The thoughtful, character-filled face is as complex as each of the other parts of the whole, which, with all its complexity, is unified and strong.

The other resolution, however, was apparently the one that Frymire adopted for all future paintings--at least, for those that are now known. That was to eliminate the background details completely and to concentrate on the central figure and the character of the subject. The vestigial drapes in the portraits, *Mr. and Mrs. Elias Edmonds* (nos. 16 and 17), dated 1803, are little more than modulations of the background colors. This abstraction of the absolutely necessary was strongly realized in the Kentucky portraits, *Gen. and Mrs. Marquis Calmes* (nos. 22 and 23), dated 1806, in which the modeling is almost stylized in the attempt for clarity and concentration.

To summarize, Frymire's oil portraits may be divided into three types: (1) figure in interior setting with an exterior view; (2) figure in exterior setting or landscape; (3) figure in undefined setting. In each case the subject may be holding or accompanied by additional objects. Because of the growing maturity to be seen in his work, the theory that he simply offered his patrons one or another type at different prices seems less likely than the theory that he slowly cast off some of the traditional devices acquired in some period of training, moving ever closer to his own artistic expression.

It is characteristic of Frymire that, in nearly all the portraits, he placed the figure very high in the canvas, with the head in the top third. In the several instances of his pairs of portraits the subjects were turned toward each other and related visually by the placement of the subjects themselves and the accompanying objects.

The majority of Frymire's known works are signed, usually on the reverse, and dated. The lengthy inscriptions on some would seem to indicate not only the artist's desire to record vital information about the subject but also his regard for his own work as a professional artist.

From 1794 to 1818, it can be determined, Frymire worked consistently as an artist -- a total of twenty-four years. From his known works some calculation can be made of the size of his ouevre. In 1800, it is known, he painted at least seven portraits between April and Decem-

ber in Alexandria, Virginia. If he painted only three more pieces (now unlocated) that year, for a total of ten, and if that fairly low number is accepted as an average, his life's work could total over two hundred paintings.

♦ IN THE CONTEXT OF FOLK ART Jacob Frymire and his work must be considered, of course, in the context of folk art, of which it was a part. The folk artist, like his academically trained counterpart, strived to achieve the best pictorial effect he could produce. He had to work with whatever creative abilities he possessed, not those solutions learned in the academy. The quality of his craftsmanship was often high, but his artistic repertory might include little of the conventional painting and drawing methods, no accurate understanding of anatomy or perspective.

Unhampered by academic standards of form, color, and above all, design, however, each folk artist was able to develop his own solutions to the artistic problems posed by each painting. The originality and vigor of his solutions are what set the work of the folk artist apart from his contemporaries with an academic preparation.

The essential source of strength in Jacob Frymire's art was in himself, as it was in the best of all folk artists -- or in the best of all artists of whatever category.

Along with his limited or non-existent academic training the folk artist usually had little exposure to European models of paintings. In pre-revolutionary American portraiture the influence of English painting in the baroque style was apparent in the stylized gestures, grand architectural elements, spacious landscapes, and elegant costumes handed down from works by such artists as Lely and Van Dyke. These were the antecedents of the simpler draperies, columns, views, and assorted objects employed by the naive portrait painter, who sometimes substituted for these decorative elements the personal accourrements of the sitter. The "props" used by Frymire, for example, are nearly always objects -- such as Capt. McKnight's chart for the entrance to Chesapeake Bay and Col. Marsteller's Journals of Congress Vol. II -- that have a private meaning for the sitter. It was more honest, certainly, than the false grandeur of a background castle or some other detail intended to enhance the importance of the subject.

If the work of the folk artist was generally simple in style, it was consistent with the needs of a democratic citizenry that rejected aristocracy and its pretensions. The period from the 1790's to the 1840's was perhaps the high point, or heyday, of the American folk artist as portrait painter. With the blossoming of the republic and the

general prosperity of the times ordinary citizens were demanding their services. Itinerant limners traversed the the country in search of commissions, which they found not only in the rural areas but in urban centers as well.

It was in this period that Frymire's art found its expression and perhaps it could not have happened in any other time. In the decade after Frymire's death, photography was invented and the daguerreotype and all that followed it soon displaced the limner and his sometimes remarkable artistic achievements.

♦ SUMMARY AND CONCLUSIONS A beginning has been made in the research and study of the artist, Jacob Frymire, and his work. A vast amount of time and labor has been used in locating a few facts about the man himself, culling out false leads, and demonstrating that Jacob Frymire of Shippensburg was indeed the artist. Because the identity of the artist had been utterly lost it was necessary to examine some of this information in some detail in this essay to establish the basic facts about the man. From this point, further research should be rewarding.

Additional paintings have been surfacing every year, all providing valuable information about the artist as well as further substance to his ouevre. Any researcher would dream of a trunk full of painting equipment, day books, diaries, and old letters relating to the artist, stored in some attic by his widow and now rediscoverd. Even without such a find, it is possible that some mention of Frymire was made in the records or letters of his subjects and preserved among other material by descendants. A lost newspaper may turn up with an advertisement of his services in "taking Likenesses." Or in the partially investigated record books of some teacher of painting may be found the name of young Jacob.

Because of the lack of such documents it is difficult to recreate the image of a living, breathing individual. Little of Frymire's human nature can be seen in the cold statistics of tax lists, deed books, and census records. From the inscriptions on his portraits a sense of his view of himself as a professional artist is clear. There is the hint of the patriot in certain inscriptions on portraits of Revolutionary War soldiers. The only document that gives a real glimpse of him as a man with feelings, however, is his will. The glimmer of a considerate, thoughtful, loving husband and father can be seen in his detailed instructions to his executors regarding his wife, Rachel, and his children.

As an itinerant painter Frymire must have had something of the adventurer in him. His father, operating a 200-

acre farm in rich land of the Cumberland Valley, was not poor, though he may have been in "moderate circumstances." From the beginning, Jacob could have stayed with the comfortable, if hardworking, life of the farmer. He chose instead an inner calling, one that must have set him apart somewhat from his friends. Between 1794 and 1807, he apparently was on the road seeking commissions. In comparison to his friends who followed more prosaic lives as carpenters, farmers, or teachers Frymire was a "free spirit."

At the same time, he was responsible, he paid his debts, and worked for the welfare of his family, when he acquired a wife and children. Indeed, he elected, for whatever reason, to become a substantial, taxpaying citizen of a small but growing town and later a farmer on the land inherited from his father.

The paintings themselves tell more. As an artist he was a keen observer, having an eye that noted, for example, that one of the McKnight brothers wore his waistcoat lapels inside the outer jacket while the other brother wore his outside. More than that, however, Frymire had an understanding of character and sought to express that most difficult of observations in paint on canvas. That seems to have been the artistic struggle that most concerned him during his career as a limner and, with his determined growth and maturity, the one that most consistently was mastered.

Notes to Essay

¹ Walter Knittle, *Early Nineteenth Century Palatinate Emigration* (Philadelphia, Pennsylvania: Dorrance and Company, 1937), p. 265.

² The author's master's thesis, "Jacob Frymire, Early American Portrait Painter" (University of Delaware, Department of Art History, 1975), pp. 45-51.

³ Ibid., pp. 8 - 9; records exist first in Berks County and later in Lancaster County for two Henry Frymires. In 1767 and 1768 a Henry Frymire was taxed in Cumru Township, Berks County. In 1776 a Henry Frymire served in Capt. DeTurch's Company, drawing pay for two months before being discharged. The same year another Henry Frymire was listed as a private in the third class (age 18 to 53 years) in the 6th Company of the 3rd Battalion of Lancaster County Militia. For the years 1781 and 1782 a Henry was listed in the same company but in the eighth class. The sixth company of Lancaster militia was from Cacolico Township in Lancaster. There appear to have been two Henry Frymires living at the same time in Berks and Lancaster Counties. The man recorded in the Lancaster militia during 1781 and 1782 seems to be the same

individual recorded in the 1790 Federal Census as residing in Cacolico Township with a household composed of two men and two women over the age of sixteen years. This man would be the father of the artist.

⁴ A. Howry Espenshade, *Pennsylvania Place Names* (Harrisburg, Pennsylvania: The Evangelical Press, 1925), p. 43.

⁵ William Dunlap, A History of the Rise and Progress of the Arts of Design in the United States (New York, New York: George P. Scott and Company, 1834; reprint ed., New York, New York: Dover Publications, 1969), 2:228 - 229.

6 Espenshade, p. 43.

⁷ Eleanor Swenson Quandt, "The Examination of Paintings," American Painting to 1776: A Reappraisal, Winterthur Conference Report 1971 (Charlottesville, Virginia: The University Press of Virginia for the Henry Francis du Pont Winterthur Museum, 1971), p. 350.

⁸ Alfred Coxe Prime, comp., *The Arts and Crafts in Philadelphia, Maryland and South Carolina, Part II: 1786-1800 Gleanings from Newspapers* (Philadelphia, Pennsylvania: Walpole Society, 1933; reprint ed., New York, New York: DeCapo Press, 1969), p. 27; *Richmond Portraits: In an Exhibition of Makers of Richmond, 1737 - 1860* (Richmond, Virginia: The Valentine Museum, 1949), pp. 228 - 229.

9 Ibid.

¹⁰ Deed Book 10, Part 1, p. 250, Clerk's Office, Franklin County Courthouse, Chambersburg, Pennsylvania.

¹¹ United States Direct Tax of 1798, Microcopy 372, Roll 18, Frames 0382, 0401-0402, 0421-0422, Microfilm Division, National Archives, Washington, D.C.; list B gives an entry for neighboring property described as adjoining "Henry Frymire's Mill." Indications are that when Jacob later owned half of this land he farmed it, and no mention is ever made of a mill and its operation.

¹² Reverend Conway P. Wing et al., *History of Cumberland County, Pennsylvania*, 1731 - 1879 (Philadelphia, Pennsylvania: James D. Scott, 1879), p. 253.

13 1807 Franklin County Tax List, n.p., Franklin County Courthouse, Chambersburg, Pennsylvania.

14 Wing, p. 259.

¹⁵ 1811 Cumberland County Tax List, n.p., Cumberland County Courthouse, Carlisle, Pennsylvania.

¹⁶ Deed Book 1, Vol. U, p. 160, Clerk's Office, Cumberland County Courthouse, Carlisle, Pennsylvania.

¹⁷ Will Book C, p. 272, Clerk's Office, Franklin County Courthouse, Chambersburg, Pennsylvania.

¹⁸ Orphans Court Docket Book B, p. 231, Orphans Court, Franklin County Courthouse; Chambersburg, Pennsylvania.

19 Ibid., p. 243.

²⁰ Will Book C, pp. 601 - 602, Estate #1853, Clerk's Office, Franklin County Courthouse, Chambersburg, Pennsylvania.

²¹ Will Book C, p. 272, Clerk's Office, Franklin County Courthouse, Chambersburg, Pennsylvania.

²² "Inventory of Goods and Chattels of Jacob Frymire," MS.,

Clerk's Office, Franklin County Courthouse, Chambersburg, Pennsylvania.

²³ "Vendue Statement for Estate of Jacob Frymire," MS., Clerk's Office, Franklin County Courthouse, Chambersburg, Pennsylvania.

24 Orphans Court Docket, Book B, pp. 441, 462, Orphans Court, Franklin County Courthouse, Chambersburg, Pennsylvania. The settlement of Frymire's estate extended over the next 22 years. In May 1824, the executors submitted their settlement. No mention was made of selling a portion of the farm at this time but on April 7, 1825, a deed of sale for eighty - five acres to Jacob Wingert was recorded in the clerk's office (Deed Book 18, p. 1, Clerk's Office, Franklin County Courthouse, Chambersburg, Pennsylvania). The executors were not relieved of their duties regarding the estate until March 12, 1833 (Orphans Court Docket, Book C, p. 301, Orphans Court, Franklin County Courthouse, Chambersburg, Pennsylvania). There was no further action until 1844, when the court appointed Samuel M. Armstrong as "administrator de bonis non" (administrator of goods not administered). The account filed by Armstrong records cash received from Christian Bittner as payment for fifteen acres of land sold him. The sale had been ordered by a judgement given during the January court term ("Account of Samuel M. Armstrong, Administrator, with will attached of Jacob Frymier [sic] late of Hamilton Township deceased," MS., Clerk's Office, Franklin County Courthouse, Chambersburg, Pennsylvania). The widow received one third of the cash from the land sale and the other two thirds were divided equally among the nine children. After expenses the remainder held by the administrator was \$111.48. This sum is recorded as still in his possession during the October term of the court. Six months later, this sum was still undistributed when the administrator reported to the court. The estate was never declared legally closed by the court and the administrator relieved of his duties.

25 Prime, 1:7.

26 Ibid., 2:29.

27 Ibid., 2:29-30.

²⁸ Eugenia Calvert Holland, Romaine Stec Somerville, Stiles Tuttle Colwill, K. Beverly Whiting Young, Four Generations of Commissions: The Peale Collection at the Maryland Historical Society (Baltimore, Maryland: Maryland Historical Society, 1975) pp. 42 - 43.

29 Ibid.

³⁰ Alexandria Association, *Our Town, 1749 - 1865: Likenesses of this Place and Its People Taken from Life by Artists Known and Unknown* (Alexandria, Virginia: Alexandria Association, 1956) pp. 2 - 3.

³¹ A similarity between the landscape details in Frymire's portraits and the landscape paintings of Francis Guy (ca. 1760 - 1820) should be noted. Guy was active between 1798 and 1817 in the Washington - Baltimore area. Another comparison to Frymire's work could be made with some examples of Baltimore painted furniture decorated with scenes of Baltimore houses. (William Voss Elder, *Baltimore Painted Furniture 1800 - 1840* (Baltimore, Maryland: The Baltimore Museum of Art, 1972).

LENDERS TO THE EXHIBITION

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Mrs. William Randolf Hearst and

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Mr. and Mrs. Gerald M. Lauck, Jr.

Catalogue
Works by
Jacob
Frymire

Museum of Early Southern Decorative Arts

National Collection of Fine Arts

National Gallery of Art

National Museum of History

and Technology, Smithsonian Institution

Old Presbyterian Meeting House in Alexandria, Virginia

Mrs. Hannah Reynolds

Mrs. Faith Shaffer Teal

Virginia Historical Society

Mr. Lauck Walton Ward and

Mr. Robert Delaney Ward, Jr.

Winchester-Frederick County Historical Society

Explanatory Notes

Works by Frymire and Polk are in chronological order. Other contemporary artists are in alphabetical order by artists' names.

Dimensions of the portraits are given in inches; height precedes width.

Unless otherwise noted, the identification of sitters is based upon family tradition, and the portraits, unless otherwise noted, have descended in the families of the sitters.

To avoid confusion, all places in the present State of West Virginia are so noted, although in the period under discussion that area was a part of Virginia.

All known works by Frymire are included in the catalogue. Nos. 2, 3, 9, 10, 13, 20 and 28 will not be included in the exhibition. Nos. 6, 7, 8, 12 and 41 will be available for exhibition only at the Corcoran Gallery of Art.

1

Daniel Clarke

Oil on canvas Signed l.r.: 28½ x 23½ inches

By J. Frymier May 179(1?)

This painting was purchased from an undisclosed source by the firm of David David Inc. of Philadelphia. The sitter was identified to the gallery owner, Mr. David David, as Daniel Clarke of Philadelphia. 1 The identification may be correct, but the location is questionable. In the 1790 Federal Census for Pennsylvania the only Daniel Clarke listed was in Franklin County, under the heading for Fannett, Hamilton, Letterkenny, Montgomery and Peters Townships. 2 The 1794 tax lists for Hamilton Township, Franklin County, Pennsylvania, include both Jacob Frymire, identified as "freeman," and his father, Henry. 3 The subject of the portrait is a young man in his late teens or early twenties. The Census indicates his age as being over sixteen years old. As a Daniel Clarke lived in the county where Jacob Frymire was probably living is it possible that this portrait was painted in Franklin County and later taken to Philadelphia.

Private collection.

2

Unidentified Boy

Oil on canvas Circa 1795 18½ x 15 inches

This work was found by Jerome Blum of Lisbon, Connecticut, in Westchester County, New York, about 1965. It was identified as being a Frymire by the late Albert Duveen of New York City. ⁴ That Duveen was sufficiently familiar with Frymire to correctly identify his work is not known; in the early 1960's only four Frymires had been

exhibited and reproduced. Mr. Blum sold the portrait to an unidentified buyer and its location today is not known.

The subject is a young boy wearing a blue coat trimmed in silver over a blue waistcoat with silver buttons. He has blue eyes and blond hair. His half-length portrait is framed by a feigned oval.

Location unknown.

3

Unidentified Gentleman I

Oil on canvas Signed:

Painted by Jacob Frymire April, 1799

Frederick Fairchild Sherman was shown this painting and in the October 1941 issue of *Art in America* noted:

Frymire, Jacob. I examined on Aug. 28, 1939, a rather good likeness of an unknown gentleman by this artist, inscribed on the back 'Painted by Jacob Frymire/April 1799.' It had been found in Maryland. ⁵

This was the year before Sherman's death and he made no other references to Frymire. What became of this portrait is not known.

Location unknown.



4. The Reverend Mr. Baker by Jacob Frymire



5. Morgan Adolphus Lauck by Jacob Frymire



4. The Reverend Mr. Baker by Jacob Frymire *Reverse showing signature*

The Reverend Mr. Baker

Oil on canvas Signed on reverse: 27 x 21 1/4 inches

Painted

bv

Jacob Frymire April 1799

The subject of this portrait was identified in 1956 as a Baptist minister from Winchester, Virginia. He is said to have opened a girls' school in 1830, and to have remained in the town until about 1836. 6 This information has not been confirmed. However, a Reverend Mr. Daniel Baker (1791-1857), a noted Presbyterian clergyman, educator, and friend of John Quincy Adams, is known to have studied theology in Winchester in 1816 and while there to have established the first Sunday school west of the Blue Ridge. 7 It is apparent from the date of execution, April 1799, that this portrait does not depict Daniel Baker, Presbyterian minister, born in 1791.

Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina.

Morgan Adolphus Lauck

(1796 - 1826)

Oil on canvas

29 3/8 x 24 inches

Signed on reverse:

Painted by Jb Frymire June 1799

Morgan Adolphus Lauck was the sixth son of Peter and Amelia Heiskell Lauck (nos. 13 and 14). On May 26, 1824, he married Ann Maria Ott, daughter of Jacob Ott of Shenandoah County, Virginia. Morgan and his wife lived in Shenandoah County, where he and his brother, Joseph Manley Lauck (no. 20), kept a tanyard and two stores, one in Luray and the other in Mundlesville. The two brothers died within a few years of each other, each leaving a widow and young children. 8 Morgan's widow married her second husband, Samuel Anderson of Shenandoah County, on May 2, 1833. 9 Amelia Ann, daughter by her first husband, is evidently the girl mentioned in Samuel Anderson's will as "my step-daughter Emily Lauck." 10

Lauck Walton Ward, Columbus, South Carolina and Robert Dulaney Ward, Jr., Richmond, Virginia.

Captain Charles Bryan McKnight

(1774 - 1853)

Oil on canvas

281/4 x 231/2 inches

Signed on reverse:

Painted by Jb Frymire

April 24th 1800

Charles McKnight, the voungest son of William McKnight (no. 8) and his first wife, Martha Bryan, was born in Pennsylvania in 1774, the year before the McKnights moved to Alexandria. In the War of 1812, Charles commanded the Independent Blues of Alexandria (George Washington's original troops) at the Battle of the White House. 11 As a result of this command he has been identified by descendants as "Captain," a title not to be confused with that of his brother the ship's master, Captain John McKnight (no. 7).

Charles McKnight was a businessman, partner in various commission and auction houses in Alexandria. After his father's death in 1812, he received full title to the family tavern, the "Eagle," which he had managed since 1800. 12 He died a bachelor in 1853. 13

The house in the painting may be the family residence that once stood at 208 St. Asaph Street; the land was purchased in 1774, a house either being on it then or built soon after. 14

National Collection of Fine Arts, Washington, D.C.. Acquired from Miss Katherine P. Howard.

Captain John McKnight

(1769 - 1834)

Oil on canvas

28 x 24 inches

Signed and dated on the reverse, covered by masonite backing.

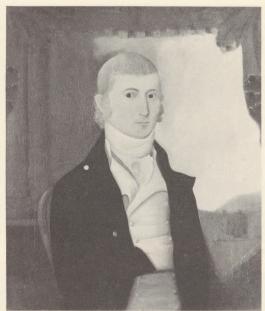
1800(?)

The subject of this portrait kept a diary during much of his life, but shortly before his death he destroyed it because he believed that no one would ever give credence to the many adventures described in it. Fortunately, his exploits were handed down by the McKnight family, and today have been substantiated by research.

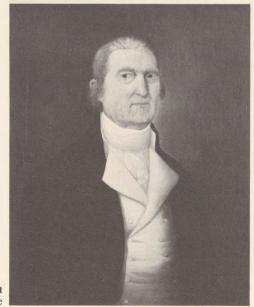
John McKnight was born the second son of William McKnight (no. 8) and his first wife, Martha Bryan McKnight. He became a ship's master at the age of nineteen. Just four years later his adventures, or mishaps, began when his ship was captured by the infamous Fren-



7. Captain John McKnight by Jacob Frymire



6. Captain Charles Bryan McKnight by Jacob Frymire



8. William McKnight by Jacob Frymire

ch vessel, "L'Insurgente." McKnight was held prisoner at Nantes, where he watched Charlotte Corday taken out for execution on July 17, 1793. Finally he escaped, reached the coast and sailed for home. 15

In November of 1796, John McKnight became the Captain of the "Polly and Nancy;" the subsequent voyages of this ship were not entirely successful. On the first, a French privateer commandeered her cargo, and during the second, while returning to Alexandria from Cadiz, the ship began to show signs of disintegration after a severe hurricane. Captain McKnight sailed her into the harbor of St. John, Antigua, where a Vice-Admiralty Court authorized an examination of the ship to determine how seaworthy she might be. The Examiners found repairs would cost more than the value of the ship in prime condition, and the court condemned the ship and authorized the sale of her, her cargo and fittings. The profits from the sale were delivered to the Captain to be held for the ship's owners. ¹⁶

These events took place in the spring of 1799, and by November of that year John McKnight was back in Alexandria, where he married Catherine Piercy on November 2nd. Miss Piercy was described in glowing terms by the *Alexandria Gazette*, a newspaper not known for its reportage of such local events as weddings: "Married on Tuesday evening by Rev. Mr. Swann, Captain John McKnight to Miss Kitty Piercy, a young lady possessed of every accomplishment, capable of rendering marriage truly happy." On August 24, 1800, their first child, William Henry, was born, followed by eleven others. ¹⁷

John McKnight continued his maritime career as a master of the "Commerce" possibly the vessel shown riding at anchor in his portrait. For a number of years before his death in 1834 he served as Harbor-Master of the Port of Alexandria. 18

He also was a Mason and attended Washington's funeral service at Mount Vernon with Lodge #22, in whose affairs he took an active part. ¹⁹

Mrs. Joseph Knox Fornance, Norristown, Pennsylvania.

8

William McKnight
Oil on canvas
Signed on reverse:

(1733 - 1812) 27 7/8 x 23 7/8 inches

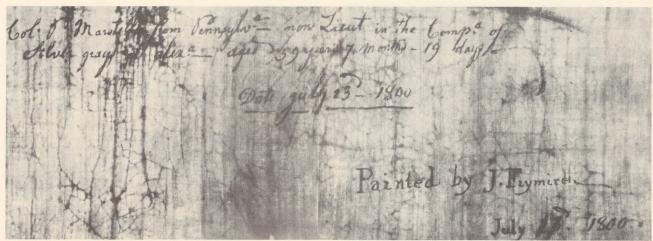
pd by J. Frymire May 25th 1800

William McKnight was born in Scotland just before the McKnight family emigrated to Pennsylvania to settle along the Conococheague Creek near Carlisle about 1735. As a young man William McKnight fought in the French and Indian Wars as a captain, taking part in the capture of Fort Duquesne in 1758. ²⁰ Following the war, he returned to Cumberland County where on February 25, 1766, he married his first wife, Martha Bryan of Carlisle, Pennsylvania. Martha and William had four children, all born in Pennsylvania: Nathaniel, born June 8, 1767; John (no. 7), born July 2, 1769; William, born July 23, 1771; and Charles (no. 6), born April 7, 1774. Martha McKnight lived only one year after the birth of her fourth child, dying on June 3, 1775.

Prior to her death, William had evidently planned to move to Alexandria, Virginia. On December 19, 1774, he bought one-half acre of land there "represented in the plan of said town by the Figure 110." ²¹ In March of 1775, William McKnight agreed to "lay out and keep forever a street sixty-four feet wide . . . by the name of St. Asaph Street." ²² His second marriage to Susannah Evans (no. 12), probably took place quite soon after the death of his first wife, while his four sons were still small and required a woman's care and attention.

William established the prosperous McKnight's Tavern at the corner of King and Royal Streets. In 1800, his fourth son, Charles, took over the business and renamed it the "Eagle." The tavern was the center for many activities in Alexandria, competing with John Gadby's City Tavern. Balls, parties, and meetings were held at McKnight's and, as at other taverns, George Washington was a frequent visitor. William lived until 1812, when at age 79 years he died, as church records state, "of old age." ²³

It is presumably to McKnight's Tavern that Frymire first came upon his arrival in Alexandria. He may have stayed there, painting the tavernkeeper sometime after his arrival and still later the tavernkeeper's wife and family. These portraits were probably hung in the McKnight home on St. Asaph Street; when William Presley McKnight, the last to bear the McKnight name and live at 208 St. Asaph



9. Colonel Philip Marsteller Reverse showing signature



10. Magdelena Rice [Mrs. Philip] Marsteller by Jacob Frymire



9. Colonel Philip Marsteller by Jacob Frymire

Street, died in 1927, the Frymire portraits of the McKnight family had been hanging in the hall for many years. Katherine Piercy Howard, William Presley McKnight's cousin, inherited the portraits of William, Susannah, and Charles McKnight.

National Museum of History and Technology, Smithsonian Institution, Washington, D.C.. Gift of Miss Katherine P. Howard.

9

Colonel Philip Marsteller (1742 - 1804)
Oil on canvas 28 x 24 inches

Signed on reverse:

Col. P Marsteller from Pennsylv. a now Lieut in the Compd of Silver grays at alexa - aged 59 years 7 months 19 days Date July 23 - 1800 Painted by J. Frymire-July 17, 1800 ²⁴

Philip Marsteller was the son of Frederich Marsteller of New Providence Township, Montgomery County, Pennsylvania. ²⁵ In 1766, he married Magdelena Rice (no. 10). During the Revolutionary War he served as paymaster to a company of Lancaster Militia. ²⁶

For his work during the war he received a commendation from George Washington. After the Revolution, he moved to Alexandria, Virginia, and operated a "commission and auction" business; he became a prominent member of the community, serving as mayor of the town for two terms. In 1799, he was the only pall bearer at George Washington's funeral who was not a Mason. ²⁷

Colonel Marsteller was evidently proud of his military service during the Revolution. The volume lying on the table beside him in his portrait is entitled *The Journals of Congress, Vol. II.* The proceedings of Congress were published at the end of each session and Volume II for 1776 records "the sum of 1,319 61/90 dollars, to be paid to Philip Marsteller." ²⁸ This payment was in return for supplies provided the army during the War, for which work he received a commendation from George Washington.

The painted inscription on his portrait-- "now Lieut in the Compd of/Silver Grays at alexa" '--is a reference to the group of Revolutionary War veterans formed to march in Alexandria's first George Washington Birthday Parade, February 22, 1800. ²⁹ His membership in this group was evidently one Philip Marsteller regarded with pride.

Private collection.

10

Magdelena Rice [Mrs. Philip] Marsteller
Oil on canvas
28 x 24 inches
1800

Magdelena Rice married Philip Marsteller (no. 9) in Lancaster County in 1766. Their three sons, Philip Godhelp, Ferdinand, and Lewis were born in Pennsylvania before the family moved to Alexandria, Virginia, after the Revolutionary War. 30

Private collection.

11

Samuel Arell Marsteller (1793 - 1870)
Oil on canvas 28 x 24 inches
Signed on reverse:

pd, by J. Frymire August 8th 1800

Samuel was the son of Philip Godhelp and Christiana Copper Marsteller, born in 1793. He is depicted in the costume of the Boys' Corp organized by the Washington Society of Alexandria for the first George Washington Birthday Parade in February of 1800. 31 The boys wore the infantry cap to which he points and carried the espantoon leaning against the tree. The inscription on the hat was prompted by the prevalent emotion about George Washington as reflected in the tone of the first George Washington Birthday Parade. 32 The parade ended in the Presbyterian Meeting House where the members of the Boys' Corp were each draped with a garland of evergreens by a young girl robed in white. As each miss draped a member of the Boys' Corp she said a poetic sentence of mourning for George Washington: "Washington sleeps with his fathers,""Let the willow shade his grave," and "Let the sons of Columbia emulate the character of Washington." 33

Later in life Samuel joined his father in the auction and commission business, branching out for himself in 1820. For business or family reasons he moved about 1825 or 1828 to Prince William County Virginia, where he built "Arellton" near Manassas. In this house he raised a large family, naming many of his children with anagrams of the name Arell, after his great-grandfather Richard Arell. 34

Portraits of Samuel's grandparents, Philip and Magdelena Marsteller (nos. 9 and 10), and his sister, Charlotte (no. 42), are known, but none has been found of either of his parents.

Mr. and Mrs. Elias Edmonds Gray, Alexandria, Virginia.

12

Susannah Evans [Mrs. William] McKnight (1746 - 1836) Oil on canvas 27 7/8 x 23 7/8 inches Signed on reverse:

Painted by J. Frymire December 9th 1800

It is interesting to note the difference in date of execution among the McKnight family portraits. Captain Charles (no. 6) was the first to be painted, on April 24, 1800; William (no. 8) was painted second, on May 25, 1800; and Susannah was painted last, on December 9, 1800. There is no explanation as to why the artist did not paint Susannah's portrait at the same time as her husband's, but possibly as a result of the difference in time of execution the portraits do not relate visually as a pair. The heads are at different levels and the figures are not made to relate to each other as was done with other paired portraits by Frymire, such as the Marsteller (nos. 9 and 10) and Edmonds (nos. 16 and 17) couples.

Susannah was the second wife of William McKnight and step-mother to his four sons.

National Museum of History and Technology, Smithsonian Institution, Washington, D.C.. Gift of Miss Katherine P. Howard



12. Susannah Evans [Mrs. William] McKnight by Jacob Frymire



11. Samuel Arell Marsteller by Jacob Frymire

Peter Lauck
Watercolor on ivory
Signed l.r.:

(1753 - 1839) 3 x 2½ inches oval

J. Frymire 12th Octb^r-1801

This is the only known miniature signed by Frymire. The skill of execution indicates the artist had received some training in the technique. Family tradition maintains that this miniature was painted for the subject's daughter, Rebecca (no. 32), on the occasion of her wedding to John Cunningham (no. 15).

Peter Lauck was born in Pennsylvania December 31, 1753. He married Amelia Heiskell (no. 14) of Winchester on October 27, 1779. Peter and Amelia were the parents of the following children: Ann Maria, born November 9, 1780; Jacob, born February 22, 1783; John Heiskell, born August 15, 1785; Rebecca, born April 20, 1787; a son, born August 22, 1789; Samuel Heiskell, born December 10, 1790; Isaac Streit, born August 6, 1793; Morgan Adolphus, born July 7, 1796; Joseph Manley, born March 8, 1799; Amelia Susan, born March 30, 1802; William Cunningham, born March 24, 1805. 35

Peter Lauck served during Dunmore's War in 1774 and enlisted for service in the Revolutionary War under Daniel Morgan of Winchester. Morgan's company of riflemen, the famous "Morgan's Raiders," marched from Winchester July 14, 1775, and arrived in Cambridge, Massachusetts, August 7th. They performed the famous "bee-line" march in answer to Washington's call for relief in Boston. The company fought in the Battle of Quebec in January of 1776, Lauck was captured and held prisoner for nearly a year. ³⁶ Injuries from a cannon discharge during this battle left him deaf for the remainder of his life. ³⁷

Following his release Lauck returned to Winchester, where in 1783 he built the Red Lion Inn. When the inn first opened, he lived in an adjoining frame house but about 1800 he built "Edgehill," a large brick residence on a hill overlooking the town. ³⁸ The Red Lion was leased to a succession of proprietors. ³⁹ In 1831, eight years before his death,he sold the tavern to his son Isaac Streit Lauck but bought it back after three years.

His activities were varied: he was a Mason, serving as Master of Hiram Lodge #21 in 1807, was sworn as County Constable in 1781, issued bonds as a commissioner for the

Farmers Bank of Virginia in 1812, and was charter member of Winchester's Friendship Fire Company. Innumerable church records attest to his active interest in and personal service to the Lutheran Church in Winchester. He died on October 2, 1839, and was buried in Mount Hebron Cemetery in Winchester. 40

Regina Lauck Shaffer Crawford, Carlisle, Pennsylvania.

14

Amelia Heiskell [Mrs. Peter] Lauck (1760 - 1842) Oil on canvas 28 x 22 1/4 inches Signed on reverse:

Painted by J. Frymire December 1, 1801

Amelia Heiskell Lauck was one of the six children of Christopher and Eve Heiskell of Winchester, Virginia. Her father owned a considerable amount of property in Winchester and was a founder of the "Old Stone" Lutheran Church there. At age nineteen, she married Peter Lauck (no. 13), and was to bear him eleven children. 41 They lived first at the Red Lion Inn, later moving to "Edgehill," which Peter built around 1800. 42 In 1835, he sold "Edgehill" and bought back the Red Lion, which had been sold to their son Isaac in 1831. At the time of her husband's death, Amelia and he were living again at the Red Lion. 43

Her strength of character, perceived and captured with such intensity by the artist, places this painting among Frymire's most important works.

Mrs. Hannah Reynolds, Houston, Texas.

15

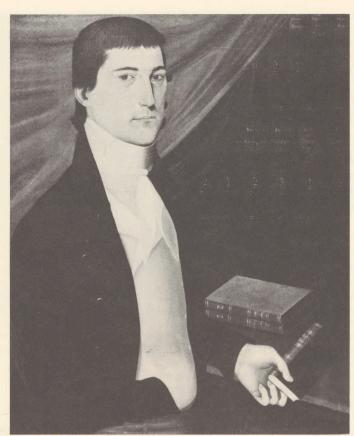
John Cunningham (-1828) Oil on canvas 29 x 24 1/4 inches 1801 (?)

John Cunningham was studying law in Winchester, Virginia, when he met and married Rebecca Lauck. According to family tradition this painting and the portrait of Rebecca Lauck Cunningham by Charles Peale Polk (no. 32) were painted in 1801 at the time of the couple's wedding. Rebecca was said to be 13 or 14 years old when her portrait was painted. John Cunningham's birthdate is not known, but his portrait, if painted the same year as



13. Peter Lauck
by Jacob Frymire





15. John Cunningham by Jacob Frymire

14. Amelia Heiskell [Mrs. Peter] Lauck by Jacob Frymire

Rebecca's, indicates that he was older than his bride.

Precisely when the couple left Winchester is not known. Numerous land transactions from 1815 to 1818 recorded in Frederick County deed books refer to John Cunningham as a resident of Hardy County, West Virginia. 44 Only a deed from 1818 mentions Rebecca Lauck Cunningham together with her husband.

Faith Shaffer Teal, Arcadia, Indiana

16

Elias Edmonds (1780 - 1845) Oil on canvas 29 x 23 3/4 inches Signed on reverse:

Painted by J. Frymier April 7th 1803

This portrait and its companion of Alice T. Cocke Edmonds (no. 17) were found at "Fleetwood" near Warrenton, ancestral home of the Gray family. At the same time, the miniature of Alice Cocke Edmonds (no. 18), attributed to Frymire, was found behind a fireplace mantle. All three works were identified by the present owners. Elias Edmonds, son of John Edmonds and Helen Hack Edmonds, also nephew of William Edmonds and Elizabeth Blackwell Edmonds (nos. 38 and 39) was born in May of 1780. He was given a name repeated with such frequency in the Edmonds family that during his lifetime there were at least three men with the same name living in Fauquier County, Virginia. Numerous Elias Edmondses are found in records for this period but it is difficult to determine to which individual reference is being made.

Mr. and Mrs. Elias Edmonds Gray, Alexandria, Virginia.

17

Alice Thornton Cocke [Mrs. Elias] Edmonds (ca. 1782-1808) Oil on canvas 29 x 23 ¾ inches 1803

Alice Thornton Cocke was the granddaughter of Dr. William Cocke, Secretary of State for the Colony of Va. from 1712, until his death in 1720. Her parents were John Catesby Cocke and Winifred Thornton of Culpeper County, Virginia. Early in the 19th century, Alice Thornton was mentioned as Alice Thornton Edmonds in the estate of her

maternal grandfather. ⁴⁵ The date of her marriage to Elias Edmonds has not yet been learned. Four children were born to the couple. This portrait and its companion of her husband descended in the family of their second daughter, Alice Thornton Edmonds, her mother's namesake.

Mr. and Mrs. Elias Edmonds Gray, Alexandria, Virginia.

18

Alice Thornton Cocke [Mrs. Elias] Edmonds (ca. 1782-1808) Watercolor on ivory 2 1/8 x 2½ inches oval 1803 (?)

When this miniature was discovered behind a mantle piece, it was evident that the sitter was the same woman, Alice Thornton Cocke Edmonds, who had been portrayed in oil on canvas by Frymire (no. 17). The piece was restored in England. Most of the repainting occurs in the opaque background, the lace edging the neckline, portions of bodice and the cap. The attribution is based on stylistic comparison with the miniature of Peter Lauck (no. 13), signed and dated by Frymire. In both can be seen the use of short linear brush strokes to model the figure and create a nearly three-dimensional figure.

Mr. and Mrs. Elias Edmonds Gray, Alexandria, Virginia.

28 x 24 inches

19

Unidentified Gentleman II
Oil on canvas

Signed on the reverse:

Painted By J. Frymier Sept 3th 1804

The current owner purchased this painting from a dealer in Franklin County, Pensylvania, in the mid-1950's. The sitter, although unidentified, presumably was a resident of either Franklin or Cumberland County, Pennsylvania, and was portrayed by Frymire between painting excursions to the South.

Mr. and Mrs. Horace E. Johnston, Washington, D.C..



17. Alice Thornton Cocke [Mrs. Elias] Edmonds by Jacob Frymire



16. Elias Edmonds by Jacob Frymire



18. Alice Thornton Cocke [Mrs. Elias] Edmonds by Jacob Frymire

Joseph Manley Lauck Oil on canvas Signed on reverse:

Painted By J. Frymier January 25th 1805

Inscription is over an unfinished portrait of a man.

This portrait of Joseph Manley Lauck, son of Peter and Amelia Lauck of Winchester, was painted when he was six years old. On December 7, 1825, he married Mary M. Blackford, daughter of Benjamin M. Blackford of Shenandoah County, Virginia. 46 With his brother, Morgan Adolphus (no.5), he ran two stores, one in Luray and the other in Mundlesville, as well as a tanyard, all in Shenandoah County, Virginia. Morgan Adolphus died July 1, 1826. 47 The stores and the tanyard were assessed and the estate divided between Joseph and the widow.

Joseph then took his younger brother, William Cunningham Lauck, into the store at Mundlesville as a partner, but lived only a few years more and was dead by April of 1829. His estate settlement was not completed until 1839. The final portion his heirs received from the store was \$3,728.37½. The inventory of his household effects gave the impression of a successful businessman and a well-furnished house. 48

Joseph Manley's portrait is the only work known by Frymire showing the full figure. Frymire had difficulty with the boy's anatomy: the stunted legs are poorly jointed to the trunk and the arms are abnormally short. The setting may have been inspired by the landscape of the Shenandoah Valley, where large outcroppings of rock are common in the fields.

This painting is of further interest for its reverse side, on which appears both the signature and a second, unfinished portrait. The subject there is a man with a tan column behind him to his right. The upper corners of the canvas have been painted in as spandrels to create a feigned oval.

Life estate to Mrs. Frances Getty Smith for the Virginia Museum, Richmond, Virginia.

Ann Mary Wetzel [Mrs. Charles] Aulick (1759 - 1834)
Oil on canvas 28 x 24 inches
Signed, inscription copied on reverse after relining:

J. Frymier March 17, 1805

Ann Mary Wetzel Aulick was born April 4, 1759, in Germany. Her parents are not known but she may have been related to Christopher Wetzel, a prominent citizen of Winchester, Virginia, during the latter half of the 18th century. The date of her first marriage - to Charles Aulick - is not known. In his will, dated March 14, 1812, he listed the following children: Charles, Andrew, Mary Ester (married to Cornelius Gibbons), ⁴⁹ Catherine Elizabeth (married to Adam Young), John Henry, Frederic Albert, Susanna Christianna, John George, William, Henryette and Eliza Margaret. (The last four were under the age of twenty-one years in 1812,) ⁵⁰

Their second daughter, Catherine Elizabeth (born May 5, 1788), was married to Adam Young, who wrote his will on March 20, 1805, three days after this portrait was painted, naming Charles Aulick as one of his executors. By March 29, 1805, he was dead and his will entered in court. ⁵¹ His father-in-law served as one of his executors. The possible relationship of these events to the concurrent painting of this portrait has not been determined.

On May 1, 1812, Charles Aulick's will was presented in court. Two of the executors named in it refused to accept the responsibility. Ann Mary declared, "she would not accept the provision made for her in said will but renounces all claim which she has or may have to such provision under the same will." ⁵² Later in the month, May 29, the will was approved by the court, and Cornelius Gibbons accepted the responsibility of executor as specified in the will.

In the inventory entered May 5, 1812, are found the following entries: "7 Large Pictures . . . \$3.50" and "6 Small Pictures . . . \$1.50." ⁵³ It is not known if these "pictures" are oil portraits. To date, no other portraits of the Aulick family have been found.

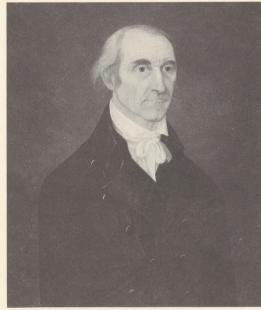
The Corporation Court of Winchester accepted Cornelius Gibbons's settlement of the estate July 6, 1816. As her widow's dower Ann Mary received one-third of the balance due the estate, or \$198.93 1/3.54

In 1818, Ann Mary moved to Centerville, Indiana. It is presumed that she married her second husband, Samuel P. Booker (born July 19, 1779), prior to this move. Little is

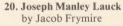
known about Booker except that he was among the first merchants in Centerville and died July 19, 1823, one of the town's wealthiest men. The 1820 Federal Census entry for Samuel P. Booker was: "one male age twenty-six to forty-four years, one female age sixteen to twenty-five years, one female age forty-five years and upwards." One of these persons was listed as engaged in commerce. 55 Ann Mary lived for twenty-one years more, in 1829 writing her will in which she left her portrait to her son, William Booker, "at the decease of my said daughter, Theresa A. Finch." 56

Theresa A. Finch appears to be the younger woman listed as between sixteen and twenty-five years in the 1820 Census. She eventually married a William Widup, presumably her second husband, and died August 27, 1882. The portrait descended to her granddaughter, Mrs. Theresa Study Porter who bequeathed it to the Virginia Historical Society in 1953. 57

Virginia Historical Society, Richmond, Virginia. Bequest of Theresa Study Porter.



19. Unidentified Gentleman II by Jacob Frymire







20. Joseph Manley Lauck Reverse showing signature and unfinished portrait

291/4 x 24 inches

Signed on reverse (has been relined), recorded as:
"Portrait of Gen. Marquis/Calmes/Friend Gen.

L. Frankley and G. Washington / Pointed in 1806/

LaFayette and G. Washington/Painted in 1806/ Painted [indecipherable] by/J. Frymier/April 3rd 1806/relined March [19] 32"

Marquis Calmes was born in Jefferson County, West Virginia, the son of William Waller Calmes and Lucy Neville Calmes, and the third generation of his family born in America. ⁵⁸ Before the Revolution, Calmes was in Kentucky, involved in land speculation. ⁵⁹ During the Revolution, he served as second lieutenant in the company of Captain Alexander Spotswood. After four years of service, during which he met Lafayette and Washington, he was honorably discharged in March of 1779. Presumably he returned to Kentucky.

On February 11, 1782, he married Priscilla Heale (no. 23) and, by 1783, was living with his family in Woodford County, Kentucky. ⁶⁰ Calmes rapidly became a wealthy landholder, involved in local affairs. ⁶¹ During the years after the Revolution, he was an officer in the Kentucky militia and rose to the rank of Major-General by the time the War of 1812 broke out. He served during the war, fighting in the Battle of the Thames, later returning to Woodford County. ⁶² A number of years before his death, he designed a stone mausoleum in which he and his wife are interred. ⁶³

The book he holds is entitled *T. [sic] Life of Dr. B. Franklin.* First publication of this volume, Benjamin Franklin's autobiography, was in 1793, three years after Franklin's death. What special significance it held for the sitter is not known.

Chicago Historical Society, Chicago, Illinois. Acquired from descendants of the Calmes family in 1922.

Priscilla Heale [Mrs. Marquis] Calmes

(-1821)

Oil on canvas

27½ x 22 inches

Signed on reverse (has been relined), recorded as:

"Restored | March 1932 | Painting by G. Frymeier | April 7th 1806"

Priscilla Heale is reported to have been born in Fauquier County, Virginia. She married Marquis Calmes IV (no. 22) of Frederick County, Virginia, on February 11, 1782, and later moved with him to Kentucky, where they raised a family of nine children. Priscilla predeceased her husband by eighteen years and was buried in the stone mausoleum he had built for the two of them. ⁶⁴

The miniature worn by Priscilla in the painting looks very much like the subject herself, but in reverse. It is perhaps a miniature of another family member, possibly painted by Frymire. In the late 18th and early 19th century, miniatures were commonly worn as jewelry and are seen frequently as such in portraits by James and Charles Willson Peale. The Windsor chair in which Priscilla sits is very similar to Pennsylvania chairs of the period 1750-1780. 65

Chicago Historical Society, Chicago, Illinois. Acquired from descendants of the Calmes family in 1922.

Henrietta Calmes Oil on canvas 1806(?)

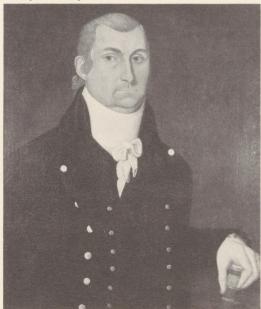
17 1/8 x 13 3/4 inches

Henrietta was the daughter of William and Lucy Neville Calmes. Her brother, Marquis (no. 22), spent most of his life in Kentucky, and, as this painting came down in the same branch of the family, it is presumed that she might have lived with his family in Woodford County, Kentucky. Very little about her is known, however.

After examining the three Calmes portraits in 1950, Mr. Rexford Newcomb, Dean of the College of Fine and Applied Arts, University of Illinois, wrote: "The three Calmes portraits appear to be by the same hand (note handling of mouth, eyes, hair). That of Henrietta is not carried as far as the others. In fact it appears to be unfinished." 66 This painting, showing only the head and top of the sitter's shoulders, could be a fragment of a larger portrait.

Chicago Historical Society, Chicago, Illinois. Acquired from descendants of Calmes family in 1922.

22. Marquis Calmes IV by Jacob Frymire





21. Ann Mary Wetzel [Mrs. Charles] Aulick by Jacob Frymire



23. Priscilla Heale
[Mrs. Marquis]
Calmes
by Jacob Frymire

25

Charles Creel III (- Dead by 1821)
Oil on canvas 27 x 22 inches
1806 (?)

The attribution of this portrait and its companion painting (no. 26) is based on a stylistic comparison with signed and dated works by Frymire. The canvas size (27 x 22 inches) falls within the range generally used by Frymire (27 to 28 inches high by 22 to 24 inches wide). Further, by the Calmes family portraits of 1806, Frymire is known to have been active in Woodford County, Kentucky, where Creel and his family resided in the early 1800's.

Born on December 5, 1716, in Northumberland County, Virginia, Charles Creel III served during the Revolutionary War between 1776 and 1778, first as a private, then as a corporal in Capt. George Slaughter's Company of the 8th Virginia Regiment. ⁶⁷ Following the war, he resided around 1782 in Orange County, Virginia, moving by 1789 from there to Fayette County, Kentucky, where he appears on the County tax lists. A 1789 deed for land in Green County, Kentucky, refers to him as being from Woodford County, created that year from Fayette County. ⁶⁸

Before moving to Kentucky, Charles Creel married. The last name of his bride, Sally, is not recorded. ⁶⁹ They are known to have had six sons, born between 1779 and 1792, one of whom, Elijah Creel, is the ancestor of the present owner of the painting.

Lieutenant Colonel and Mrs. Tilford Cameron Creel, Fairfax, Virginia.

26

Sally [Mrs. Charles] Creel Oil on canvas 1806 (?)

27 x 22 inches

Family tradition identifies the subject of this painting as Sally, the wife of Charles Creel III (no. 25), one of a pair of portraits. 70 Visual evidence, however, suggests otherwise. Although these paintings are the same size, Frymire did not paint them in the manner he generally used for a pair of portraits. For example, in Mr. and Mrs. Edmonds (nos. 16 and 17) the figures turn toward each other, and the placement of their arms and that of the objects they hold form symmetrical patterns that relate visually.

Since this portrait does not seem to be designed as the visual mate of Colonel Creel, it may depict some other member of the Creel family.

Lieutenant Colonel and Mrs. Tilford Cameron Creel, Fairfax, Virginia.

29 x 24 inches

27

Unidentified Gentleman III Oil on canvas

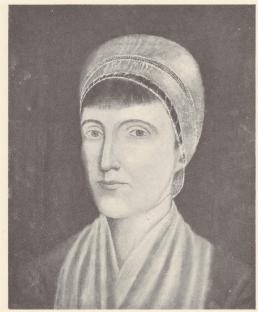
Signed on reverse:

Pd by J Frymier April 1813

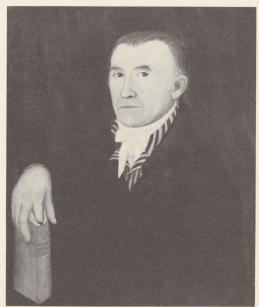
This work was given to Dr. Flower by an elderly neighbor who was unable to identify the sitter. She said the subject was not a relative and knew nothing about the man.

This portrait is the latest dated painting by Frymire. Although close in size to his other works, the placement of the figure is more imposing, and, in spite of its anonymity, it remains one of Frymire's most forceful portraits.

Dr. Milton E. Flower, Carlisle, Pennsylvania.

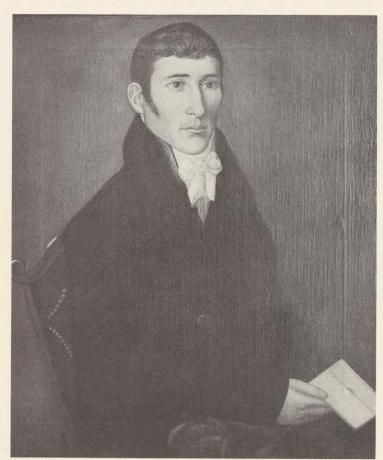


24. Henrietta Calmes by Jacob Frymire



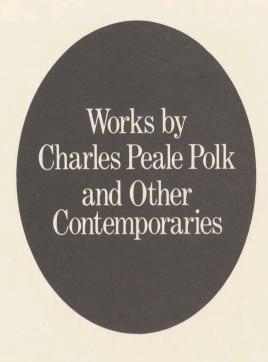
25. Charles Creel III by Jacob Frymire





27. Unidentified Gentleman III by Jacob Frymire

26. Sally [Mrs. Charles] Creel by Jacob Frymire





Peter Lauck (1753-1839)
Oil on canvas 36 x 27 inches
Signed l.l.:

C.P. Polk pinx 1799

The apparent colleagueship of Jacob Frymire and Charles Peale Polk, nephew and student of Charles Willson Peale (1741 - 1827), is demonstrated by this painting (whereabouts of original unknown; copy in Princeton, New Jersey) and certain others done in Winchester, Virginia, by the two artists, who both worked there at the turn of the century. Peter Lauck, proprietor of the successful Red Lion Inn, commissioned two family portraits by Polk and five by Frymire in the period 1799 to 1805. Both artists also painted other Winchester residents in the same period.

In 1799, Frymire painted the portrait of Lauck's



28. Peter Lauck (Copy) by Charles Peale Polk

young son, Morgan Adolphus (no. 5), while Polk that year painted the present portrait of the innkeeper. In 1801, the year Lauck's daughter, Rebecca (no. 32), married John Cunningham (no. 15) Frymire painted the bridegroom while Polk painted the bride in that pair of portraits. In that same year, 1801, Frymire painted his remarkable portrait of Lauck's wife, Amelia (no. 14), to complement the present, earlier portrait of Lauck by Polk.

And, again in 1801, Frymire painted the signed miniature of Peter Lauck (no. 13), the competence of which indicates some training in that technique. Polk is known to have painted miniatures, also, and his uncle, James Peale (1749 - 1831), was indeed widely known as a miniaturist. Aspects of Frymire's miniature technique are similar to those of James Peale's.

By coincidence, both Polk and Frymire died in 1822. At the time of his death, Frymire still owed Peter Lauck a small sum of money, indicating that their contacts had continued over the years.

Location of original unknown (copy owned by Mr. and Mrs. Gerald Lauck, Princeton, New Jersey).

Judge Robert White (1759 - 1831)
Oil on canvas 47 3/8 x 39 5/8 inches
Signed on reverse:

C. P. Polk pinx^t 1799

Robert White was born March 29, 1759, in the Shenandoah Valley of Virginia. 71 He studied as a young man in Pennsylvania, but, with the onset of the Revolutionary War, he left school in 1775 to enlist as a private in the company of Capt. Hugh Stephenson, from Jefferson County, West Virginia. Until 1779, he served under various commanders, including another fellow-Virginian, William Darke (no. 43), in the October, 1777. Battle of Germantown, Pennsylvania. For the next five years he suffered from poor health resulting from severe injuries sustained during the battle at Short Hill, New Jersey, in 1778. Following his capture in this battle and subsequent exchange, he tried to resume his military service as a captain in the cavalry but soon found the physical strain too great for his poor health. Returning to Winchester he studied for a legal career under the direction of his uncle. Alexander White, and was admitted to the bar in December 1782. A contemporary described him as "an able lawyer, clear and cogent in argument, but not eloquent; his voice rather harsh and shrill; and in the impetuosity of debate his enunciation was sometimes affected even to stammering." 72 Whatever his speech defects Robert White had a successful career as a lawyer. He was elected to the Virginia Legislature to represent Frederick County and, in 1793, was appointed a judge of the general court of Virginia. Until he was stricken with paralysis in 1825 he attended court sessions in June and November each year at Richmond and presided over the courts of the five counties that comprised the tenth judicial district.

In 1825, while traveling to court in Loudoun County, it is recorded that:

"He halted for the night at a tavern on the bank of the Shenandoah. He retired to his room at an early hour, and was found by the landlord, at bedtime, sitting by the fireside, stricken with paralysis. He remained in this situation for several weeks, and was then borne, in a litter, to Winchester." ⁷³

Robert White appears to have been paralyzed for the remainder of his life. July 1, 1825, he gave power of attorney for the management of his affairs to his son John Baker White. 74 The deed ended "Robt. White signed by Jno. B. White in his presence at his request." Evidently the judge was unable to sign his name. He died May 4, 1831.

The bequests made by Robert White in his will, dated September 3, 1828, gave land, money and some personal property to his sons and their children. ⁷⁵ In his inventory the following entries are found:

2 large pictures													10.00		
3 pictures												5.	.00	76	
The			1.	1-		11	_			-					

The three "pictures" purchased by Baker White are presumably the White family portraits (nos. 29, 30 and 31) included in this exhibition. It is interesting to speculate that the portrait of "Gen'l. Washington" might be one painted by Charles Peale Polk. A Polk portrait of Washington from the estate of Dr. James B. McCaw was recorded as being in the Westmoreland Club in Richmond, Virginia in 1931. 78 The great-granddaughter of Robert White, Juliet Atkinson, married a T. D. McCaw. It might be conjectured that the portrait of George Washington by Polk received by the Westmoreland Club from the McCaw estate is the portrait of "Gen'l Washington" sold from the estate of Judge Robert White.

Winchester-Frederick County Historical Society, Winchester, Virginia. Bequest of Louisa Tabb Hall, descendant of White family.

Arabella Baker [Mrs. Robert] White and Son, John Baker White

Oil on canvas

47 5/8 x 39 5/8 inches

Signed on reverse:

C. P. Polk pinx 1799

Arabella Baker was the daughter of John Baker, a prominent citizen of Jefferson County, West Virginia. Her sister-in-law, Ann Baker, was one of the passengers on board James Rumsey's steamboat in 1787, when he demonstrated it at Shepherdstown on the Potomac River. Mrs. White's other sisters married members of some of the better-known families in the region, including the Briscoes of Jefferson County, West Virginia.

Arabella and Robert White had three children; Juliet, John Baker and Robert Baker White. Mrs. White is portrayed with one of the two boys. It has been suggested that he is John, the younger son, about seven to nine years old. Robert was married in 1809. He and his wife were recorded as between 16 and 26 years old in the Federal Census of 1810. 79 Therefore, Robert would have been between five and 15 years old in 1799, older than the boy portrayed. John, however, appears to be the younger son, whose career didn't begin until the 1820's and whose children were born about that time. 80

Winchester-Frederick County Historical Society, Winchester, Virginia. Bequest of Louisa Tabb Hall, descendant of the White family.

31

CHARLES PEALE POLK (1767 - 1822)

Juliet White

Oil on canvas

35 7/8 x 25 7/8 inches

Signed on reverse: C. P. Polk

pinx 1799

No contemporary reference to a daughter for Arabella and Robert White has been discovered but descendants have traditionally identified the subject of this portrait as Juliet White. Some confirmation of this identification is found in a paper label attached to the back of the frame:

Jud Robt, W zabe iet W oh & s minson McCAW

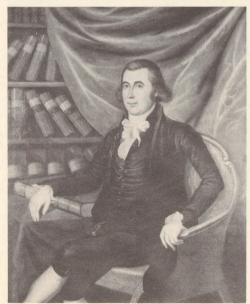
The fragment can be read (vertical losses from both sides) in part as: "Judge Robt. White, _____zabe, Juliet White..." Juliet White, daughter of Robert White is not mentioned in his will although he does refer to the heirs of his deceased son Robert White. The first reference to Juliet White was in 1890, when Norris stated in his history that Juliet White, daughter of Judge Robert White married "a Mr. Opie, of a well known and aristocratic family, and who died without issue." 81

Arabella Baker White had a sister, Juliet, who married James Hite February 20, 1798. 82 It has been suggested that this portrait is of Arabella's sister instead of her daughter.

Winchester-Frederick County Historical Society, Winchester, Virginia. Bequest of Louisa Tabb Hall, descendant of White family.



30. Arabella Baker [Mrs. Robert] White and Son, John Baker White by Charles Peale Polk





31. Juliet White by Charles Peale Polk

29. Judge Robert White by Charles Peale Polk

Rebecca Lauck [Mrs. John] Cunningham (1787-) Oil canvas 36 x 27 ½ inches 1801 (?)

Family tradition identifies the subject of this portrait as Rebecca Lauck, daughter of Peter and Amelia Lauck (nos. 28 and 14), painted at age 13 or 14 years. Rebecca is said to have been the Laucks' favorite child, their only daughter to live to adulthood. 83 Her portrait, tradition states, was painted at the time of her marriage to John Cunningham (no. 15). The miniature of Peter Lauck by Frymire (no. 13) is also said to have been painted for Rebecca's wedding. As further evidence of the affection her parents bore her, descendants have cherished a quilt made by Amelia Lauck inscribed, "A present from Amelia Lauck to her daughter Rebecca Cunningham executed in the sixty-fifth year of her age [that is, in 1825]." 84

The children of Rebecca and John Cunningham were William Streit, Charles Lauck, Hannah, and Susan. 85 Hannah, who married Andrew Dyer, was the great-grandmother of the present owner.

Faith Shaffer Teal, Arcadia, Indiana.

CHARLES PEALE POLK (1767 - 1822)

Anne Evelina Hunter (- dead by 1855)
Oil on canvas 27 1/4 x 23 1/4 inches
Circa 1800

Painted as a girl by Polk, who at the same time did portraits of her two young brothers, Anne Evelina was the daughter of Colonel Moses Hunter and Anne Stephen Dandridge of Berkeley County, West Virginia. On September 23, 1806, she married Henry St. George Tucker, member of a distinguished Williamsburg, Virginia, family. ⁸⁶ Henry wrote to his father, St. George Tucker, shortly after the wedding:

On Sunday we left Martinsburg. Evelina, as you may imagine with a heart somewhat weighed down at leaving her mother and friends. She is however, now entirely cheerful and seems to be fully pleased with her present situation . . . While I write Evelina sits near me at work, and I at length feel as if I were of some consequence in the world. 87

Throughout their marriage Anne Evelina appears to have played a supportive role in her husband's legal career. Her obituary described her life and character thus:

Whether called to perform her part in the social circle of the capital of the State, where her distinguished husband presided over the Court of Appeals, or in the equally intellectual sphere of the University, where he became the Professor of Law, Mrs. T. was always equal to her position, and never allowed its worldly attractions to make her forgetful of religious obligations. Of remarkable force of character in every station, her mild decision was probably most strikingly displayed as one of the heads of a large family; of that she was the most attractive centre and respected advisor. ⁸⁸

Corcoran Gallery of Art, Washington, D.C..Gift of Miss Frances Washington Weeks and Miss Nancy Hunter Weeks, descendants of the Hunter family.



32. Rebecca Lauck [Mrs. John] Cunningham by Charles Peale Polk

33. Anne Evelina Hunter by Charles Peale Polk



JOHN DRINKER (Active 1787 - 1802)

Dr. John Briscoe, **Jr.**Oil on canvas
Circa 1800

311/2 x 251/2 inches

Dr. John Briscoe, Sr., was listed in 1740, as a member of the first Episcopal church in the Shenandoah Valley. 89 During his life he served as a Justice of the Peace of Berkeley County, West Virginia. 90 His son, John, Jr., also a doctor, bought the land upon which he built "Piedmont", near Charles Town, Jefferson County, West Virginia, in 1784. The house is still occupied by his descendants. Dr. John Briscoe, Sr., was dead by 1793, the year his estate, with his son John, Jr., as his administrator, entered probate. 91 Dr. John Briscoe, Jr., served as a Justice of the Peace in 1801, and County Sherriff in 1807. From his marriage to Eleanor Magruder came John Briscoe, III, also a doctor, who married Sarah Darke Rutherford.

Correspondence in the Library of the National Collection of Fine Arts records the existence of a pair of portraits of Gabriel Jones and Margaret Strother Jones by John Drinker. They are signed and dated, "Joe Drinker 1792." ⁹² Gabriel Jones was a noted lawyer active in the Shenandoah Valley south of Jefferson County. It is possible that the portraits of John and Eleanor Briscoe were executed in the 1790's, about the same date as the Jones portraits.

Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina. Purchased from a descendant of the Briscoe family.

35

JOHN DRINKER (Active 1787 - 1802)

Eleanor Magruder [Mrs. John] Briscoe

Oil on canvas Circa 1800 31½ x 25½ inches

Eleanor Magruder Briscoe was the wife of Dr. John Briscoe, Jr. (no. 34), and lived in Jefferson County, West Virginia.

Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina. Purchased from a descendant of the Briscoe family.



36. Sarah Darke Rutherford by John Drinker

36

JOHN DRINKER (Active 1787 - 1802)

Sarah Darke Rutherford

Oil on canvas Signed on reverse: 30 x 23 7/8 inches

t.l. on stretcher

Sarah D. Rutherford

t.r. on stretcher
A.D. 1800
by Drinker

Sarah Darke Rutherford was the granddaughter of General William Darke (no. 43). She married Dr. John Briscoe, III, of Jefferson County, West Virginia, the son of Dr. John and Eleanor Briscoe (nos. 34 and 35). 93

Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina. Purchased from a descendant of the Briscoe family.



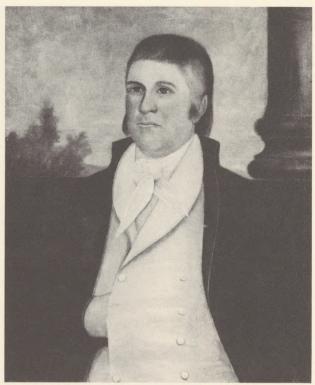
35. Eleanor Magruder [Mrs. John] Briscoe by John Drinker

37

JOSHUA JOHNSTON (Active 1796 - 1824)

Sarah Ogden Gustin (-1835) Oil on canvas 28 1/4 x 22 7/8 inches Circa 1800

Family tradition identifies the sitter in this portrait as Sarah Ogden Gustin of Berkeley Springs, West Virginia, who married Robert Gustin while visiting that popular hotsprings resort with her parents. ⁹⁴ Robert was the son of Alpheus Gustin, both living in "Bath" (an 18th century name for Berkeley Springs) where they purchased land in 1798 and 1799. ⁹⁵ One of the witnesses for the latter deed of January 17, 1799, was a Stephen Ogden. Whether this Ogden was a relative of Sarah Ogden is not known. Between 1791 and 1805, Robert Gustin received six land grants along the Crooked Branch Ridge of Sleepy Creek. ⁹⁶



34. Dr. John Briscoe, Jr. by John Drinker

It is possible that Robert and Sarah lived on this land, but at the time of her death in 1835 she was living in Berkeley Springs.

This portrait is the only known work signed by the elusive painter, Joshua Johnston. Across the right hand page of the open book in the subject's hand is written "JOSHUA JOHNSON." The signature on this work thus documents the existence of an artist by that name. The evidence identifying him as a black or white man has to date not been carefully assembled and analyzed. Information on an individual of this name appears in Baltimore records between 1798 and 1818. ⁹⁷ In the *Baltimore Intelligencer*, December 19, 1785, a painter by this name offered his services to the Baltimore public:

PORTRAIT PAINTING

The subscriber, grateful for the liberal encouragement which an indulgent public have con-

ferred on him, in his first essays, in PORTRAIT PAINTING, returns his sincere acknowledgments.

He takes liberty to observe, that by dint of industrious application, he has so far improved and matured his talents, that he can insure the most precise and natural likenesses.

As a self-taught genius, deriving from nature and industry his knowledge of the Art; and having experienced many insuperable obstacles in the pursuit of his studies, it is highly gratifying to him to make assurances of his ability to execute all commands, with an effect, and in a style, which must give satisfaction. He therefore respectfully solicits encouragement. Apply at his House, in the alley leading from Charles to Hanover Street, back of Sear's Tayern.

JOSHUA JOHNSTON

The many questions raised in recent years about Joshua Johnston, his race, and artistic career can hopefully be answered by further research and analysis.

National Gallery of Art, Washington, D.C.. Gift of Edgar William and Bernice Chrysler Garbisch.

38

OLDRIDGE (?) (Active 1810)
Colonel William Edmonds
Charcoal and sepia on paper
Circa 1810

(1734 - 1816) 26 x 18½ inches

William Edmonds (1734 - 1816) settled in Fauquier County, Virginia, about 1741. There he built his house, "Oak Spring," in 1759. On his plantation he raised tobacco, using the profit from the first crop to purchase, among other necessities, five narrow hoes, a grubbing hoe and a pair of pumps for dancing. 98

In 1761, William was commissioned a captain in the Virginia militia by Governor Fauquier and received a list of the 75 men he would command. Three years later, he received the following orders: "On His Majesty's Service... To Capt. William Edmonds, Sir: By a letter I have just received from Col Hite in Frederick, desiring assistance against the Indians, I have thought proper to call the Militia together, I, therefore desire you to meet at the Courthouse on Tuesday next at 10 o'clock, with your officers and men, equipped according to law. I am, Sir, your Hum-



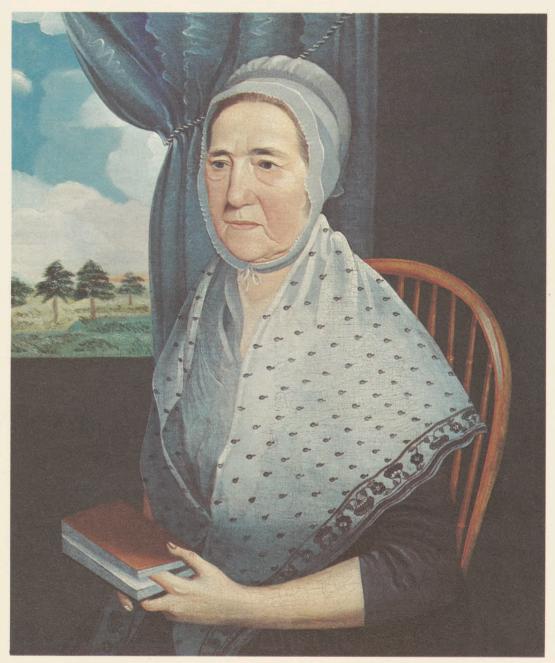
37. Sarah Ogden Gustin by Joshua Johnston

ble Servant, John Bell." ⁹⁹ The outcome of this military action is not known, but before the Revolution began, William had attained the rank of Colonel in the First Battalion of Virginia Militia. In January 1776, he was notified to prepare the volunteers and militia for service and by September he was in Pennsylvania with his regiment. However, illness caused him to return to Virginia and he gave up his command.

In the last years of the 18th century, he was busy in Fauquier County affairs, serving as Justice of the Peace and President of the Board of Trustees of Warren Academy. ¹⁰⁰ The academy was created by William Edmonds, Robert Randolph and others and constructed on land in Warrenton, Virginia, given by Richard Henry Lee in 1787.

March 17, 1764, he married Elizabeth Blackwell and together they raised a family of twelve children. ¹⁰¹

This drawing of William Edmonds and that of his wife, Elizabeth, (reverse) are preparatory sketches for two oil portraits unfortunately destroyed early in the 20th century. A modern copy of the portrait of William Edmonds, hangs in the Clerk's Office of the Fauquier County Court-



14. Amelia Heiskell (Mrs. Peter) Lauck by Jacob Frymire

house in Warrenton. The inventory and appraisement of the estate of Elias Edmonds (Nov. 10, 1768 - Sept. 1, 1811), son of William Edmonds, records "2 pictures" appraised for \$20 and "1 Family Bible" . . . appraised for \$5.102 It is interesting to speculate that the two portraits were of William and Elizabeth Blackwell Edmonds and that the Bible is the same one in possession of collateral descendants.

Because the oil portraits have been lost these drawings are particularly important and interesting. They demonstrate the working procedure of an itinerant artist whose style is nearly identical to that of Jacob Frymire. The numbers written vertically, to the right of each face, appear to be notations for the dimensions of the face or the portion of the figure shown. Additional inscriptions, identifying the artist, appear in the three corners, written in a different hand: on the obverse, "Oldidge - pinter," and on the reverse, "taken by Mr. Oldridge." Information about this artist has yet to be located.

Mrs. William Randolph Hearst, New York, New York and Dr. Chilton H. MacDonnell, Warrenton, Virginia.

39

OLDRIDGE (?) (Active 1810)

Elizabeth Blackwell [Mrs. William] Edmonds (1741 -) Charcoal and sepia on paper 26 x 18½ inches Circa 1810

Elizabeth Blackwell was born 1741, the daughter of Colonel William and Elizabeth Crump Blackwell. She married William Edmonds (no. 38) March 16, 1764. ¹⁰³ Ten of their twelve children married into other prominent local families. ¹⁰⁴ This drawing (and that of William Edmonds on the obverse) descended in the family of their daughter Mary, wife of William Horner.

The contours of the figure are quite similar to those of Amelia Heiskell Lauck (no. 14) painted by Frymire. The artist first sketched the figure in black charcoal, indicating the form covered by the shawl, the shape of the bonnet and placement of the facial features. Next with a sepia crayon he made adjustments and filled in the details of the face and fringe on the shawl. It is unfortunate the oil portraits for which these preparatory sketches were made no longer survive.

Mrs. William Randolph Hearst, New York, New York and Dr. Chilton H. MacDonnell, Warrenton, Virginia.

40

PHILIPPE ABRAHAM PETICOLAS (1760 - 1841)

Mary Briscoe [Mrs. Cornelius] Baldwin (1767 - 1808) Watercolor on ivory 2 9/16 x 2 1/16 inches, oval Signed l.r.:

PA
Peticolas
1791
Winchter

Mary Briscoe was married to Dr. Cornelius Baldwin on October 16, 1784, at Winchester by the Reverend Alexander Balmain, Episcopal minister in that town. She was the mother of ten children, the eighth of whom, born in 1800, was also named Mary, and through whom this miniature descended.

Mary Briscoe Baldwin died in 1808; her husband continued to live in Winchester and twice remarried. ¹⁰⁵ Her daughter Mary became the wife of William Donaghe. In her will, written in 1879, Mary Donaghe left "either the miniature of my Mother or portraits of grand-parents to my daughter, Annie..." ¹⁰⁶

The miniature has a monogram "M B" on the back. Faintly scratched in the gold framework is "Mary A. Donaghe." Mary A. Donaghe was the third child of William and Mary Donaghe and the "M B" monogram is for her grandmother, Mary Baldwin. It is possible that Annie, who was given a choice in her Mother's will, selected the portraits, thus the miniature became the property of her sister, Mary A. Donaghe. The provenance of the miniature from 1879 until it was purchased in 1943 by the National Collection of Fine Arts is not known. 107

National Collection of Fine Arts, Washington, D. C.

41

WILLIAM JOSEPH WILLIAMS (1759 - 1823)

The Reverend James Muir (1757 - 1820)
Pastel on paper 21 1/4 x 17 inches
Circa 1800

James Muir was born April 12, 1757, in Catrine, Ayrshire, Scotland, son of George Muir, minister of the Established Church of Scotland. He attended the University of Edinburgh and was licensed by the Presbytery of Cupar, Scotland. After three years in London, he left for Bermuda, where he met and married Elizabeth Wellman. From Bermuda he moved to New Jersey and there, in

1789, accepted a call to the First Presbyterian Church in Alexandria, Virginia.

During this 31 years of service in Alexandria, Dr. Muir was an active participant in community affairs. His three daughters, Jane, Mary, and Elizabeth, were born and grew up there. He was first president of the Alexandria Library Company and, as a Mason, was Chaplain of Alexandria-Washington Lodge No. 22, of which George Washington was also a member. On December 16, 1799, he attended Washington's funeral at "Mt. Vernon" with his fellow Masons. 108

Dr. Muir died August 8, 1820, and was buried under the altar of the Old Presbyterian Meeting House in Alexandria. 109

Old Presbyterian Meeting House, Alexandria, Virginia. Bequest of Stewart Huston.

42

UNIDENTIFIED ARTIST

Charlotte Marsteller (-1871) Oil on canvas 29¾ x 24¼ inches Circa 1800

Charlotte Marsteller was one of three children born to Philip Godhelp and Christiana Copper Marsteller of Alexandria, Virginia, and was the granddaughter of Col. Philip and Magdelena Marsteller (nos. 9 and 10). Little is known of her life except that she never married and in later years lived with her brother Samuel Arell Marsteller (no. 11) at his home "Arellton" near Manassas in Prince William County, Virginia. When she died, she was buried at Greenwich Presbyterian Church, her grave simply marked "Charlotte M. Marsteller -1871." 110

Previous owners identified the house shown in the painting as "Arellton." However, since "Arellton" was built by Samuel Arell Marsteller between 1825 and 1828, it could not be represented in a portrait executed about 1800.

Characteristics of this painting suggest an attribution to Michele Felice Corn'e (1752-1845), an artist active in Salem, Boston, and Newport from 1800 when he arrived from Naples, Italy, until his death in 1845. 111 In his American period Corn'e is known to have made only one trip outside New England, that to Nova Scotia. It is conceivable he made others, however, of which no record survives, including a visit to Alexandria. Or it is possible that Charlotte made a trip to New England during her



40. Mary Briscoe [Mrs. Cornelius] Baldwin by Philippe Abraham Peticolas



41. The Reverend James Muir by William Joseph Williams



39. Elizabeth Blackwell [Mrs. William] Edmonds by Oldridge (?)

childhood; her father and grandfather were both merchants in the active port of Alexandria.

The sure handling of color, the use of pastel blues, pinks and greens, the fine dry curling brush strokes seen in her portrait all resemble those aspects of Cornè's work. The relationship of figure to setting--the figure silhouetted against the sky, the distant landscape, the low horizon-appears in many of Cornè's portraits. The delicate quality of the details and a rococo feeling seen here are also evident in Cornè's paintings. It had been suggested that the artist of the Charlotte Marsteller portrait was not American but Italian or French: Cornè, born on the island of Elba, was trained as an ornamental painter in Italy.

Corcoran Gallery of Art, Washington, D. C. Purchased from Mrs. W. B. Laws.



38. Colonel William Edmonds by Oldridge (?)

43

UNIDENTIFIED ARTIST

General William Darke
Oil on paper, glued to panel
Circa 1800

(1736 - 1801) 24½ x 19½ inches

Born in Philadelphia County, Pennsylvania, William Darke as a young child moved with his parents to Jefferson County, West Virginia. At age nineteen he joined the army to fight in the French and Indian Wars. Fifteen years later, at the beginning of the Revolutionary War, he was commissioned as a captain and raised a company in Jefferson County, fighting in the Battle of Germantown in October of 1777. One of his lieutenants was Robert White (no. 29). In later years, Judge White often recounted a comment

made during the battle by Darke: "Darke aimed at him [a British officer urging his men into battle] a fatal shot, with his fuzee, and seeing him fall, laconically remarked, "White, I have given that fellow his to-bacco." 112

This cool soldier was taken prisoner during the Battle of Germantown, and not exchanged until 1780. In 1781 he recruited a new regiment that served during the siege of Yorktown. He retired from military service at the end of the war with the rank of lieutenant-colonel as reward for distinguished service.

He was one of a group of distinguished officers who attended the Virginia convention to ratify the Federal Constitution in 1788. Records indicate he voted for ratification. He was elected to the Virginia legislature in 1791 but resigned to accept a military commission to serve under General St. Clair fighting indians. This final period

42. Charlotte Marsteller by an unidentified artist



of military service was a brief and tragic one. During battle with the Miami Indians November 4, 1791, which ended in defeat, his youngest son, Capt. Joseph Darke, was killed and Darke was severely wounded. ¹¹³ This portrait depicts General Darke at the time of that defeat. He stands with upraised sword, prepared to lead the battle depicted in the background. His expression is clouded, perhaps intended by the artist to reflect the memory of defeat and personal loss.

In 1940, this painting was attributed to an artist by the name of Blinko. ¹¹⁴ The work is unsigned, however, and no paintings by this artist are known nor has any documentation of his life or activities been located. ¹¹⁵

Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina. Purchased from a descendant of the Darke family.

43. General William Darke by an unidentified artist



Notes to Catalogue

- ¹ Interview with Mr. David David, Sr., of the firm of David David Inc., Philadelphia, Pennsylvania, November 4, 1971.
- ² United States Bureau of the Census, *Pennsylvania Heads of Families: 1790* (Washington, D. C.: United States Government Printing Office, 1908), p. 114.
- ³ 1794 Franklin County Tax List, n.p., Franklin County Courthouse, Chambersburg, Pennsylvania.
- ⁴ Interview with Mr. Jerome Blum, Lisbon, Connecticut, March 30, 1972.
- ⁵ Frederick Fairchild Sherman, "Newly Discovered American Painters," *Art in America* 29 (October 1941): p. 234.
- 6 Eunice Chambers to Mitchell A. Wilder, Vice President, Colonial Williamsburg, December 11, 1956, correspondence file, Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia.
- 7 The Life and Labours of the Rev. Daniel Baker, D. D. Pastor and Evangelist, prepared by William Mumford Baker (Philadelphia, Pennsylvania: William S. and Alfred Martien, 1858); Dictionary of American Biography, 1964 ed., s.v. "Daniel Baker."
- ⁸ Deed Book 54, p. 301, Clerk's Office, Frederick County Courthouse, Winchester, Virginia.
- ⁹ Bernice W. Ashby, Shenandoah County Marriages, 1772-1850 (Berryville, Virginia: Virginia Book Co., 1967), p. 268.
- ¹⁰ Will Book Y, p. 482, Clerk's Office, Shenandoah County Courthouse, Woodstock, Virginia.

- 11 Alexandria Association, Our Town, 1749-1865: Likeneses of this Place and Its People Taken from Life by Artists Known and Unknown (Alexandria, Virginia: Alexandria Association, 1956), p. 37; Jean Elliot, "McKnights of Alexandria," A Composite History of Alexandria, ed. Elizabeth Hambleton and Marian Van Landingham, vol. 1 (Alexandria, Virginia: The Alexandria Bicentennial Commission, 1975), p. 52.
- ¹² Columbia Mirror and Alexandria (Virginia) Gazette, 25 January 1800.
- 13 Elliot, p. 53.
- 14 Our Town, p. 37.
- 15 Elliot, p. 51.
- 16 Ibid.
- ¹⁷ Columbia Mirror and Alexandria (Virginia) Gazette, 2 November 1799; Elliot, p. 53.
 - 18 Elliot, p. 53.
- ¹⁹ Franklin L. Brockett, *The Lodge of Washington; A History of the Alexandria Lodge No. 22, A.F. and A. M. of Alexandria, Va.* (Alexandria, Virginia: George E. French, 1876), pp. 139-142.
- ²⁰ Pennsylvania Archives, Series 1, vol. 2, pp. 559 and 609.
- ²¹ Land Records Vol M (Libre M, No. 1), p. 109, Clerk's Office, Fairfax County Courthouse, Fairfax, Virginia.
 - 22 Ibid., pp. 110-111.
 - 23 Elliot, pp. 50 and 52.
- ²⁴ Dr. Wallace Page, who restored this painting uncovered the lengthy inscription

- with ultra-violet photography. The author is indebted to him for the photograph of the inscription.
- ²⁵ "Evangelical Lutheran Augustus Church at Trappe, New Providence Township, Montgomery County, Pennsylvania," The Pennsylvania-German Society, Proceedings and Addresses at Bethlehem Oct. 16, 1895, 6 (Bethlehem, Pennsylvania: n. p., 1896): 177-178 and 181; Records of Rev. John Casper Stoever: Baptismal and Marriages 1730-1779, (Harrisonburg, Pennsylvania: Harrisonburg Publishing Co., 1896), p. 20.
- 26 Pennsylvania Archives, Series 1,Volume 12, pp. 57, 117, 203, 361, 392;Our Town, p. 35.
 - 27 Our Town, p. 35.
- ²⁸ Journals of the Continental Congress 1774-1789, vol. 6: 1776 Oct. 9 Dec. 31, (Washington, D. C.: The Government Printing Office, 1900), p. 1010.
- ²⁹ Alexandria (Virginia) Gazette, 21 February 1956, p. 1.
 - 30 Our Town, p. 35.
- ³¹ Ibid.; Eleanor S. Quandt, "Alexandria Boys Corp," *Military Collector and Historian*, (Winter 1959), pp. 116-117.
- ³² Alexandria (Virginia) Gazette, 21 February 1956, p. 1.
 - 33 Ibid.
 - 34 Our Town, p. 36.
- ³⁵ Ida D. Hyskel, Early Heiskells and Hyskels with a Genealogical Table of the First Seven Generations in America (New York, New York: By the Author, 1958), p. 50; "Family History for the Lauck

Family," by Mrs. Nancy MacDonald, Keyser, West Virginia, about 1930, MS, in possession of Mrs. Robert Crawford, Carlisle, Pennsylvania.

³⁶ "Family History of the Lauck Family," MS, in possession of Mrs. Richard Tappan, Wayne, Pennsylvania, p. 36.

³⁷ Garland R. Quarles, *The Story of 100 Old Houses in Winchester, Virginia* (Winchester, Virginia: Farmers and Merchants National Bank, 1967), p. 172.

38 Ibid.

³⁹ William Greenway Russell, *What I Know about Winchester*, ed. Lewis N. Barton and Garland R. Quarles (Winchester, Virginia: Winchester - Frederick County Historical Society, 1953), p. 53.

⁴⁰ Tappan, pp. 35-37; MacDonald, pp. 2-4; Court Order Book No. 17, p. 412, Clerk's Office, Frederick County Courthouse, Winchester, Virginia.

41 Hyskel, p. 50.

42 Quarles, p. 140.

43 Will Book 20, p. 456, Frederick County Courthouse, Winchester, Virginia; Tappan, pp. 37-38.

44 Deed Book 37, pp. 167, 169 and 217; Deed Book 41, pp. 374-376; Deed Book 42, pp. 266, 281, Clerk's Office, Frederick County Courthouse, Winchester, Virginia.

⁴⁵ George Harrison S. King, *Marriages* of *Richmond County, Virginia* (Fredericksburg, Virginia: By the Author, 1964), p. 41.

46 Ashby, p. 219.

⁴⁷ Norman Walton Swayne, *The Byberry Waltons* (Philadelphia, Pennsylvania: By the Author, 1958), p. 567.

⁴⁸ Will Book Q, pp. 352, 354-363, 368-398; Will Book P, p. 515, Clerk's Office, Shenandoah County Courthouse, Woodstock, Virginia.

⁴⁹ Frederick County Marriage Book

No. 1, July 14, 1782 - October 6, 1853, p. 65, line 16, Clerk's Office, Frederick County Courthouse, Winchester, Virginia.

⁵⁰ Corporation Records Will Book 1, p. 128, Corporation Clerk's Office, Winchester, Virginia.

51 Ibid., p. 47.

52 Ibid., p. 128.

53 Ibid., p. 135.

54 Ibid., p. 199.

55 Letter from Miss Caroline Dunn, Librarian for William Henry Smith Memorial Library, Indiana Historical Society, Indianapolis, Ind., July 7, 1971.

56 Ibid.

⁵⁷ Letter from Mr. Lawrence L. Betts, Director of Evanston Historical Society, Evanston, Illinois, July 8, 1971.

58 John Blanton Winn, "General Marquis Calmes" (M.A. Thesis, University of Virginia, 1933), p. 26 and 31. The name of Marquis has long been mistaken for a title by the Calmes family. However, Winn carefully refutes this idea and concludes the name was used by the family in much the same manner one would use "Duke" as a proper name in English.

59 Ibid., p. 36.

60 Ibid., p. 43.

61 Ibid., p. 47.

62 Ibid., pp. 53-54.

63 Ibid., pp. 54-56.

64 Winn, pp. 43-54.

65 Robert Bishop, *Centuries and Styles of the American Chair, 1640-1970* (New York, New York: E. P. Dutton and Co., 1972), p. 202.

66 Letter from Mr. Joseph B.Zywicki, Chicago Historical Society, to Mr. Russell Quandt, February 21, 1956, original in possession of Mrs. Russell Quandt, Washington, D.C.. 67 Muster Roll, Capt. George Slaughter's Company, 8th Virginia Regiment, Commander Col. Abraham Bowman, May 1776 - April 1777, and April 1777 - January 1778, Revolutionary War Records, National Archives, Washington, D.C..

68 Creel family history, MS, in possession of Lt. Col. Tilford Creel, Fairfax, Virginia.

69 Will Book 2, Clerk's Office, Green County Courthouse, Greensburg, Kentucky, quoted in Creel family history, MS, in possession of Lt. Col. Tilford Creel, Fairfax, Virginia.

70 Ibid.

71 J.E. Norris, ed., *History of the Lower Shenadoah Valley Counties of Frederick, Berkeley, Jefferson and Clarke* (Chicago, Illinois: A. Warner and Company, 1890; reprint ed., Berryville, Virginia: Virginia Book Company, 1972), p. 566.

72 Southern Literary Messenger 4 (1838): 432.

73 Ibid.

⁷⁴ Corporation Deed Book 5, p. 374, Corporation Clerk's Office, Winchester, Virginia.

⁷⁵ Will Book 16, p. 383, Clerk's Office, Frederick County Courthouse, Winchester, Virginia.

⁷⁶ Will Book 18, p. 101, Clerk's Office, Frederick County Courthouse, Winchester, Virginia.

77 Ibid., p. 104.

78 John Hill Morgan and Mantle Fielding, *The Life Portraits of Washington and their Replicas* (Philadelphia, Pennsylvania: By the Authors, 1931), p. 134.

⁷⁹ Norris, p. 568; *Record of the Census of Frederick County, Virginia: Third Census, 1810*, comp. Mrs. Annie Walker Burn Bell (Washington, D.C.: By the Author, 1934), p. 13.

80 Norris, pp. 568-569.

- 81 Norris, p. 568.
- 82 Marriage Records of Berkeley County for the Period of 1781 1854 located at Berkeley County Courthouse, Martinsburg, West Virginia, comp. and ed. by Guy L. Keesecker (Martinsburg, West Virginia: By the Author, 1969), p. 6.
- 83 Mrs. William MacDonald, Keyser, West Virginia, to Mr. Gerald Lauck, New York, New York, 14 April 1926, possession of Mr. Gerald Lauck, Jr., Princeton, New Jersey.
- 84 The present location and ownership of this quilt is not known. In the correspondence, footnote 83 above, it was referred to as being the property of Hannah Shaffer of Martinsburg, West Virginia in 1926. A clipping from the Washington Herald, 31 August 1935 illustrates a photograph of David Mc-Pherson holding a quilt made in 1823 by Amelia Lauck. Clipping in possession of Gerald Lauck, Jr., of Princeton, N. J.. It is not certain if the quilt shown in the newspaper clipping is the one owned by Hannah Shaffer in 1926.
- 85 Benjamin Franklin Van Meter, Genealogies and Sketches of Old Families in Virginia and Kentucky (Louisville, Kentucky: J.P. Morton and Co., 1901), p. 167.
- ⁸⁶ A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art: Volume 1: Painters Born Before 1850 (Washington, D.C.: The Corcoran Gallery of Art. 1966). p. 36.
- 87 William Howard Adams, "Hazelfield: A Note on Its Early History," Magazine of Jefferson County Historical Society, 40 (December 1974): pp. 45-46.
- 88 Unidentified newspaper obituary dated February 14, 1855, in possession of Miss Frances W. Weeks, Washington, D.C., a descendant of Moses T. Hunter, brother of Anne Hunter.
 - 89 Norris, p. 52.
 - 90 Norris, p. 247.

- ⁹¹ Will Book 3, p. 586; Book 4, p. 339; Book 5, p. 28; Clerk's Office Berkeley County Courthouse, Martinsburg, West Virginia.
- ⁹² Marguerite Strother Banks to Mr. R.P. Tolman, November 25, 1941, Vertical file for John Drinker, National Collection of Fine Arts and National Portrait Gallery Library, Washington, D.C..
- 93 Letter from Carolyn J. Weekly, Curator, Museum of Early Southern Decorative Arts, July 14, 1975, containing information from accession file.
- 94 Statement by Bernard Hunter, August 27, 1961, and Bernard E. Hunter, "Gustin Family, Part II," Morgan Messenger, 1932, Accession File, National Gallery of Art, Washington, D.C..
- 95 Deed Book 15, p. 360 and Deed Book 16, p. 511, Clerk's Office, Berkeley County Courthouse, Martinsburg, West Virginia.
- ⁹⁶ Edgar B. Sims, comp., Sims Index to Land Grants in West Virginia (Charles Town, West Virginia: West Virginia Auditor's Office, 1952), p. 14.
- 97 Barbara Halsted and Sian Jones, "Joshua Johnston," (Student project, Goucher College, September to December, 1971), copy in Accession File, National Gallery of Art, Washington, D.C..
- 98 Albert Sydney Edmonds, "Edmonium, 1741, Oak Spring, 1759; Elias, William and John Edmonds, Pioneers in Fauquier County, Virginia," William and Mary Quarterly, second series, vol. 17, p. 295.
 - 99 Ibid.
 - 100 Ibid.
- 101 William Edmonds Family Bible in possession of Mrs. William R. Hearst, New York, New York and Dr. Chilton H. MacDonnell, Warrenton, Virginia.
- ¹⁰² Will Book 5, p. 242, Clerk's Office, Fauquier County Courthouse, Warrenton, Virginia.

- ¹⁰³ Marriage Bond Book No. 1, p. 13, Clerk's Office, Fauquier County Courthouse, Warrenton, Virginia.
- 104 William Edmonds Family Bible in possession of Mrs. William R. Hearst, New York, New York and Dr. Chilton H. MacDonnell, Warrenton, Virginia.
- 105 Cornelius Baldwin recorded as living in Winchester in 1810. Record of the Census of Frederick County, Virginia: Third Census, 1810, comp. Mrs. Annie Walker Bell (Washington, D.C.: By the Author, 1934), p. 34.
- 106 Will Book 5, p. 259, Clerk's Office, Rockingham County Courthouse, Harrisonburg, Virginia.
- 107 Research notes, Mr. Ruel P. Tolman, Director, 1944, Accession Files, National Collection of Fine Arts, Washington, D.C..
 - 108 Brockett, pp. 123-124.
 - 109 Our Town, p. 50.
- 110 Prince William, the Story of Its Places and Its People (Manassas, Virginia: Public Works Administration, 1941), p. 151.
- 111 Nina Fletcher Little, Michele Felice Corne 1752-1845, Versatile Neapolitan Painter of Salem, Boston and Newport, with a foreword and notes by Philip C.F. Smith Salem, Massachusetts: Peabody Museum of Salem, 1972), p. ix xiv.
- 112 Southern Literary Messenger, p. 431.
- 113 Dictionary of American Biography, 1964 ed., s.v. "William Darke."
- 114 Patty Willis, "Jefferson County Portraits and Portrait Painters," Magazine of Jefferson County Historical Society, 6 (December 1940): 25.
- ¹¹⁵ Norris, p. 194. Blincoe is a name found in Winchester, Virginia records. Norris records a Sampson Blincoe as an attorney in 1819.

Chronology • Jacob Frymire

1765-74

Born in Lancaster County, Pennsylvania, son of Henry Frymire, between 1765 and 1774 (exact birthdate undetermined).

1790

Was living with father in Cocalico Township, Lancaster County, Pennsylvania.

179(1?)

May, painted portrait of Daniel Clarke probably of Philadelphia.

1793

Father purchased 200-acre farm on Conococheague Creek, in Hamilton Township (near Chambersburg), Franklin County, Pennsylvania.

1794

Jacob listed as "freeman," living in Hamilton Township, in Franklin County tax lists.

1799

April, painted portraits of Rev. Baker of Winchester, Virginia, and of unidentified man (painting found in Maryland in 1940's).

May, painted portrait of Morgan Adolphus Lauck, young son of innkeeper Peter Lauck of Winchester, Virginia.

1800

April - December, in Alexandria, Virginia, painted portraits of various members of families of William McKnight, innkeeper, and Philip Marsteller, auction-house proprietor and former Mayor, who had been pall-bearer at funeral of George Washington.

1801

October - December, in Winchester, Virginia, painted portrait miniature (signed and dated) of Peter Lauck, and oil portraits of other residents.

1803

April, in Warrenton, Virginia, painted members of Edmonds family.

1804

September, painted portrait of unidentified man (painting found in Pennsylvania in 1950's).

1805

January - March, in Winchester, Virginia, painted portraits of members of Lauck and Aulick families.

1806

April, in Woodford County (county seat, Versailles), Kentucky, painted portraits of Calmes and Creel families.

1807

Identified as "limner," living in Hamilton Township, in Franklin County, Pennsylvania, tax lists.

1808, 1809

Taxed as owner of "1 horse, 1 cow," Hamilton Township, in county tax lists.

1810

April, purchased house and lot in Shippensburg, Cumberland County, Pennsylvania; listed with wife, Rachel, and two children, resident in Shippensburg, in Federal Census.

1811

Identified as "painter," living in Shippensburg, in Cumberland County tax lists; taxed for "house and lot, 1 cow".

1813

Painted portrait of unidentified man (painting found in Carlisle, Pennsylvania, in 1950's).

1814

Taxed both in Hamilton Township, Franklin County, and in Shippensburg, Cumberland County.

1815

Taxed in Hamilton Township.

1816

Father, Henry Frymire, died in Hamilton Township; Jacob inherited half of 200-acre farm.

1817

Taxed as "painter" in Shippensburg; also taxed as "painter" in Hamilton Township.

1818

Taxed as "painter" in Hamilton Township.

1819

Taxed in Hamilton Township but not listed as "painter".

1820

Taxed both in Shippensburg and in Hamilton Township; not listed as "painter".

1821

Taxed in Hamilton Township, "103

acres, 3 horses, 2 cows".

1822

May, drew up and signed will; was then living with wife and children on farm inherited from father July, 1822, Jacob Frymire died in Hamilton township.

1823, 1824

Heirs taxed for house and lot in Shippensburg and farm in Hamilton Township.

1825

85 acres of farm sold by executors; widow, Rachel, taxed for 15 acres; heirs' taxes transferred to Jacob Wingert, purchaser of land.

April 15, Peter Lauck presented to estate note of small debt owed to him by Jacob Frymire.

1826-30

Taxes paid by widow, Rachel, for 15 acres of land.

1827

Heirs taxed for Shippensburg house and lot.

1830

August, Franklin Repository published advertisement of reward for runaway apprentice to tinsmith of Chambersburg; apprentice identified as Lamach Frymire, aged 18 — who possibly was Jacob's son mentioned in 1822 will as minor (under 14 years old).

1833

Executors of Jacob Frymire's estate relieved of duties.

1844

Remaining 15 acres of farm sold; half of cash given to widow, Rachel Frymire; last mention in Franklin County Court records of Jacob Frymire or his family.



To Slice of part of the UNITED STATES of NORTH AMERICA, with the TERRITORY of the ILLINOIS on the Office



